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CATALOGUE OF
WALL-PAINTINGS FROM ANCIENT SHRINES IN
CENTRAL ASIA AND SĪSTĀN

RECOVERED BY

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ABBREVIATIONS.

[illegible]

INTRODUCTION.

The wall-paintings herein described were brought to India by Sir Aurel Stein from his two Central Asian Expeditions of Archaeological and Geographical research extending over the periods 1906-1908 and 1913-1916 respectively.¹ They were removed from the walls of ruined and deserted Buddhist shrines of oases along the old caravan routes which, skirting the Taklamakān, passed through what is now Chinese Turkestan. By the use of these routes contact was established and maintained between China and the West from the 2nd century B. C. onwards.

The portions of these ancient highways which mainly concern us in connection with the shrines referred to, lie between Kāshgar in the west and Suchou in the east. One route runs east from Kāshgar along the northern edge of the Taklamakān, at the foot of the southern slopes of the T'ien-shan range, passing through Marāl-bāshi, Ak-su, Kuchā and Korla. Here it bends north-east and makes a loop through the Turfān oasis with its ancient sites of Bezeklik, Karakhōja and Toyuk, through Hāmi and south-east to join the southern route at Tun-huang.

The other road runs along the southern edge of the Taklamakān desert at the foot of the northern slopes of the K'un-lun range and linking up the oases of Yārkand, Khotan, Domoko and Keriya, thence runs eastward through Niya, Charchan and Charkhlik to the site of Mirān, corresponding to the ancient Shan-shan. From Mirān the route continues east along the shores of the dried up Salt Sea and on thence through the desert to Tun-huang and Su-chou under the protection of the ancient Chinese Lines. From this southern route come the important paintings of the Mirān shrines, fragments from Khādalik, Balawaste and Farhād-Bēg-yailaki near the Domoko oasis and Ch'ien-fu-tung (the "Caves of the Thousand Buddhas") near the Tun-huang oasis. Other fragments come from Khara-khoto, about 400 miles north-east of Tun-huang and near the Etsin-gol delta.

The shrines were either caves or free-standing structures. The caves had originally wooden or brick or stone entrances with a kind of porch and antechapel added outside. The Bezeklik shrines are of this type. The Mirān shrines M. III and M. V are circular buildings enclosing a circular central Stūpa. Ceilings of shrines seem to have been almost invariably vaulted and the walls and ceilings on which the paintings have been executed are almost without exception plastered with mud.

The use of mud and unbaked clay as a building material in the Middle East extends back to the most remote antiquity and is still used there more widely than any other material. Therefore the preparation of the mud with a view to its lasting and tenacious properties has long since become almost a fine art. It is usual to mix in the plaster the dung of cows, camels and goats, and some kind of fibrous substance, to give strength, cohesion and a certain elasticity to the material. The plaster is applied in several coats, the first "rendering" being mixed with coarse grass, twigs and sometimes bits of cloth rags. Succeeding coats have usually finer fibre, from hemp or grass and in some the finishing coat contains goat's hair. Where the husks and straw are in excess and there is no finishing coat of finer texture, the plaster is friable and shows a tendency to become detached from the wall and when no fibre, or a very small proportion, is used it is liable to crack and become brittle. Examples of excess of coarse straw are seen in the fragments from Sīstān and the small dome from Toyuk.

The Mirān plaster is rather brittle but does not disintegrate as badly as that of Sīstān. A few examples from Ch'ien-fu-tung of very sandy texture have no fibre, are therefore very brittle

¹ For the official Report of the 1906-8 Expedition see Stein, *Serindia* and for that of the 1913-16 Expedition see Stein, *Innermost Asia*. For a popular account of the 1906-8 Expedition see the same Author's *Ruins of Desert Cathay*.

and afford little hold for the paint which has lifted away from the surface in blisters. The fragment from Bezeklik marked Bez. xiii. C., has a coat of very fine dark red clay of peculiar, leathery texture, very tough and finished with a fine smooth surface. Although so well finished this coat has been covered with a thin final layer of the ordinary fibrous mud, upon which the paint has been applied. Similar mud, but coarser, forms the layer behind the red one. It may be that the red clay was found to be unsatisfactory to paint upon and so was covered with the ordinary fibrous mud. There would seem to be no reason to give the penultimate coat such a fine smooth surface if the original intention had been to cover it with another.

The paintings in the Museum, all executed in tempera,¹ ranging in age from about the fourth to the tenth century, A. D., are sufficient evidence of the durability of mud plaster. Such destruction as has overtaken them has been caused by white ants, exposure to the elements or to deliberate human attack. Not only has the plaster proved itself durable but it also shows no evidence of having exercised any deleterious influence on the colours used upon it. When colours have faded or otherwise changed it seems to be due to either inherent instability in the colour itself, or to an unsuitable medium. For instance, practically all yellow has deteriorated to a greyish buff, certain reds have gone black or dark brown and some flesh colours have turned dark grey or brown.

It will be seen that with the exception of the yellow, the changes noted are limited almost entirely to pictures showing strong Chinese character, such as Bez. ix. A. and Bez. x. C. The assumption is that the painters of this type of work were less fortunate in their pigments and vehicles than were others.

The fragment of flooring from Bezeklik is interesting as an example of the special method employed in floor painting to render it safe from injury by contact with bare feet. The process seems to have been a form of encaustic treatment, the surface being coated with a film of wax or resin after painting.

The cartoons for the decorations were drawn on paper and the lines pricked through to form a pounce. To transfer the design to the wall, which had been previously painted over with a priming of white, the cartoon was fastened flat to the surface and a black or coloured powder, such as charcoal dust or powdered ochre, was then rubbed all over it, penetrating through the pricked holes and thus registering the lines on the wall surface. The cartoon was then removed and the dotted lines were traced over with a brush and grey paint to fix them. Such a pounce was found by Sir Aurel Stein in the walled up chapel at the "Caves of the Thousand Buddhas," (see plate I.).

The masses of colour were next laid in, shading and high lights added, gold leaf applied when required and finally the whole was outlined by a skilful hand. Where the more practised artist saw modification was desirable in the final outlining he did not always follow strictly the first perfunctory grey line. In most of the Bezeklik paintings the flesh and yellow parts are outlined with Indian red and the remainder with black. In some however, black alone is used and occasionally other slight modifications occur. Close examination of the treatment of some of the more carefully executed paintings will show the skill and judgment with which certain methods have been evolved and adopted.

Before the 1st century B. C. Buddhism had found acceptance in Gandhāra where the extensive temple remains have preserved the evidence of Hellenistic influence on the Art of sculpture.

¹ In tempera painting the colours are mixed with a glutinous medium such as gum, egg (used by Giotto), rice water and so on and are applied either cold, or warm if the medium requires it, on the dry wall. It may happen that for reasons of haste or indifference the colours are sometimes applied while the wall is still wet or damp and in such cases tempera has sometimes been mistaken for fresco. True fresco is executed on a wet lime plaster surface and the colours are usually mixed with water only. The action of the atmosphere converts the lime of the plaster into carbonate of lime which forms a protecting film over the surface. Because of the chemical action set up by the conditions only certain pigments can be used and these should be mineral. There are two kinds of fresco painting: *fresco auro* which is painting on the freshly laid wet plaster and *fresco secco* in which the wall surface is allowed to dry and is thoroughly wetted just before painting.

Unfortunately no examples of mural painting remain but we may reasonably assume that it was equally affected by the same culture.

From Gandhāra Buddhism is said to have penetrated into Turkestan and is reputed to have been officially recognised in China in the year 62 A. D. or thereabouts. The eastward spread of the religion carried with it approved motives used in sculpture and painting and as these came into contact with already well developed Art practice they underwent local modification.

Before discussing the Bezeklik paintings, which form the largest part of the collection, it would be more in order to consider those of earlier date.

Perhaps the earliest painting in the collection is that from Sīstān numbered Gha. iv. Sīstān, although far to the west of the Central Asian sites with which this collection is mainly concerned, was an important territory in the early history of the trading routes between China, India and Persia. With the limited knowledge at present available of ancient Persian wall-painting there can be no certainty as to the period to which this very badly effaced fragment should be ascribed. But from the purely Hellenistic character of the two figures, their pose and the composition of the picture, the acanthus band behind their heads and the foliate band above, coupled with the evidence afforded by the conditions of its discovery as described by Sir Aurel Stein,¹ there seems reason to believe, as he suggests, that this painting dates back to late Parthian or early Sasanian times. It may be noted that there is nothing to indicate that the subject of the picture is Buddhist or even religious. The technic of the work is entirely different from that of the Central Asian painting but is similar in certain respects, notably in the hot pink of the flesh, to that of the other Sīstān fragment, Gha. i. A-C which also has Sasanian characteristics but is probably much later than Gha. iv. In this also there is nothing in the subject necessarily Buddhist but the presence of the nimbus suggests that the persons so distinguished are divinities. The carved plaster panel Gha. iv. is probably coeval with this later painting.

Turning now to the paintings from Mīrān we find an entirely different school or schools. Mīrān is a site on the southern of the two principal trades routes. It lies near the south-western edge of the Lop desert, at the foot of the northern slopes of the Āltin-tāgh; about five hundred and twenty miles E. N. E. of Khotān and two hundred and fifty miles S. of Turfān. As Sir Aurel Stein points out, the resemblance which these paintings bear to the sculptural art of Gandhāra leaves no room for doubting the inspiration under which they were produced. The facial types are all western with no trace of Mongolian in any of them. For a full discussion on the style and probable date of these extremely interesting paintings Sir Aurel Stein's official report "Serindia" should be consulted. A few additional observations are all that are needed here.

The absence of the lotus agrees with much of the Gandhāra sculpture and is perhaps one indication of the early date of the work. The restricted use of the nimbus and complete absence of the vesica, the Indian costumes, the simplicity in treatment of the drapery, the sparing use of personal jewellery and the absence of sandals or any sort of foot covering on most of the figures, are all points of resemblance with the Græco-Buddhist models.² The winged angels rising from the hollows of a festoon supported by boys is a motive frequently found in Gandhāra sculpture.³ In fact the close resemblance of these paintings to Gandhāra sculpture considered in conjunction with the epigraphical and other evidence discussed in "Serindia," indicate according to Sir Aurel Stein, a period between the 3rd and 4th centuries, A. D.

The flesh is painted with full chiaroscuro, the warm greys generally used for the shadows being very beautiful. The *impasto* of the whites of the eyes contrasted with the strong dark touches on the edges of the eyelids, gives to some of the faces extraordinary vivacity.⁴ Unlike

¹ See Stein, *Innermost Asia*.

² An interesting feature in the paintings is the peculiar head-dress worn by the princely personages. Nowhere else have I seen an example of this type but it suggests Tibetan influence.

³ See Stein, *Serindia*, Plate XLI.

⁴ The same treatment has been noticed in the mural paintings of Pompeii.

the later and especially the Bezeklik faces, when a moustache is represented it is normal in its growth. In the Bezeklik face it is generally a very attenuated and extravagantly designed scroll. The hands in the Mirān paintings are short and strong; in those of Bezeklik, slender and delicate.

There are two styles of painting exemplified in the Mirān fragments. In one the flesh is painted in broad wash with rather pronounced light and shade and the contouring of features boldly expressed in the final outlining. This style is represented by the majority of the fragments but in those numbered M. III. 009, 0010, 0033 and 0034 there is a very much higher level of achievement. These four pieces seem to be the work of one artist. The modelling is subtle and the rendering of contours does not depend so much on outlining but rather upon the realisation of planes, the deeper hollows being emphasized by masterly touches of dark colour placed exactly in the right spots. The beautiful bloom on the cheek of M. III. 0010, and the skin-like texture are produced by an overpainting in long, oblique brush strokes suggestive of pastel technic. The high light expressing the prominence of the chin is a single sweeping spiral and the lights on the lips are reserved—not applied over the pink.

The drapery in M. III. 009, shows the same refinement of treatment as the flesh just described. It seems clear that in these four fragments we have the work of an artist of outstanding ability and one who must be regarded as on an entirely different plane from those who are responsible for the rest of the work.

In all the Mirān painting there is clear evidence of a fully developed technic which has been employed without any hesitation and with the complete confidence indicative of long familiarity.

Between the period of the Mirān paintings and the later date of those of Bezeklik must be placed certain fragments from sites in the vicinity of the Domoko oasis on the old southern route about four hundred and fifty miles S. W. of Mirān. These sites are Khādalik, Balawaste, Farhād-Bēg-yailaki and Kuduk-köl, all lying to the north and north-east of Domoko.

Certain shrines on the northern route, in the Turfān district also present characteristics of the same date, as for example, the small dome from Toyuk showing in a very graceful scheme of scrolling foliage a number of figures representing the lunar divinities surrounding a central deity placed in the crown of the dome; the fragments from the ceiling and side walls of a passage from Toyuk IV. vii; fragments from H. A. (Chong Hassār); H. B. (Kichik Hassār) and Karakhōja. A very badly damaged piece from the last named site, numbered Kao. ii. 02, is an example of a very successful "all-over" decoration and is probably from a vaulted ceiling. It resembles decoration from Kizil, a site in the Kuchā district, described by Grünwedel¹ and von Lecoq and may be ascribed to about the early 7th century.

While the work of this period shows strong Græco-Buddhist feeling, it has in addition, a local character chiefly noticeable in costume and ornamental detail. Kao. ii. 03 recalls the Ajanta figures but the lower, acanthus, border indicates Sasanian influence. In the fragment Kao. I. ii. 02, etc., is an example of typical Manichæan work of about the 8th century, depending almost entirely upon line for its effect but with a small amount of colour on the costumes of laymen and on the faces of the priests.

To return to the Bezeklik paintings. Most of these probably date to the 8th or 9th century A. D. They bear Uigur inscriptions and were executed during the period of Uigur supremacy and perhaps many of them are by Uigur painters. The character of some of the drawing indicates that the original cartoons were made by artists with Chinese training and in some cases by actual Chinese artists and that occasionally the execution of the paintings is that of Chinese.

A noticeable peculiarity of the Bezeklik paintings is that almost every figure is drawn three-quarter face. Very occasionally a back view is given or a three-quarter back; never a true

¹ See Grünwedel, *Alt-buddhistische Kultstätten in Chinesisch Turkestan und Alt Futscha*.

profile. The hands are generally gracefully posed and frequently well painted, sometimes with long, pointed finger nails. The feet are usually not well drawn but are well placed with a firm grip on the ground. Anatomical detail, especially of the bony forms, is careless and great insistence is observed on the knee and elbow joints, with considerable indifference as to their true position.

Faces are drawn with very evident regard for age and type and in the original cartoons many of them were undoubtedly clever studies but in reproduction they have suffered.

Light and shade is usual but has faded to flatness in many of the paintings. For the shades a warm brown is mostly used and seems to be very skilfully washed in. Following round the edge of the hair, where it meets the face, is usually a red line, which serves to soften contrast. Just above the upper junction of the ear and face is sometimes a little group of diverging red lines. A feature especially noticeable is the attention frequently given to the drawing of the skull. Examples of this realism are seen in the group of lamenting monks in Bez. xii. J-L¹ and especially in Bez. xii.² A-I where the shaven monk on the extreme R.p., just below the celestial mansion is a fine example. In painting eyebrows, the line of the upper eyelid and the thin moustaches, a grey line is usually washed in first and over this a thin black, or other dark coloured line. This results in a pleasant softness of effect.

Wherever architecture is introduced it is Chinese, as for instance, the celestial mansions in Bez. xii. A-I, Bez. iii.³ Aa and others.

The badly preserved fragment numbered Bez. x. K-O⁴ is Chinese work but while exhibiting the Chinese genius for expressing action and for fine drawing, it cannot be said to show any felicity in composition.

The fragment numbered Bez. iv. A-C⁵ seems to belong to an earlier date than the majority of Bezeklik pieces and may be as early as 7th to 8th century. The Buddha figures are of the Indian type and the curious fringed canopy over most of the figures is found also at Toyuk. The three bands of ornament at the top are non-Chinese and particularly interesting in their close resemblance to western styles of different periods. The upper border is Byzantine with Gothic leaning, the middle border is Renaissance and simulates a row of mutules supporting a cornice; the third is pure Gothic and occurs in early painted cathedral glass in exactly the same colouring and treatment.

From Bez. v.⁶ come later but very bold and well drawn four-armed Dākinī figures standing on fish and forming a fine decorative scheme executed with great freedom and directness. There is a general suggestion of Tibetan influence in the type of figure and in the treatment of the lotus pateræ on the ceiling. The date is probably about 10th to 11th century.

In concluding this brief survey of the Central Asian paintings attention may be directed to the general pleasing quality of the schemes of colour and the very skilful way in which the changes are rung on the few colours ordinarily used. It should be remembered that the shrines from which the paintings come are in many cases caves and when not caves are yet buildings whose lighting was subdued. Thus the predominance of the glowing red, so noticeable a feature in the paintings, had especial value in the dim interiors and the very sparing use of blue is accounted for. The variety of design in costumes as well as in the decorative details of borders, halos-canopies, etc., is striking and all the ornament is pleasing, cheerful and generous.

¹ See No. 5 Case C Room II.

² See No. 2 Case B Room II.

³ See No. 3 Case E Room I.

⁴ See No. 3 Case D Room II.

⁵ See No. 1 Case F Room II.

⁶ See Case E Room II.

In a few of the Bezeklik shrines evidence was found of earlier paintings underneath these later ones, but unfortunately, too fragmentary to be of any use. The presence of a considerable amount of gilding suggested that the earlier work had been rich.

DESCRIPTIVE NOTE ON CERTAIN FIGURES.

The same persons appear in several of the paintings and to save repetition their general descriptions are given below and will be referred to by their distinguishing letters when describing individual pictures.

(a) **BUDDHA.**—The central figure of many of the Bezeklik compositions is undoubtedly meant for Buddha, despite his elaborate jewelled chains and his moustache. In the usual standing pose he is always shown with the body nearly full-face, the feet firmly placed on one, or two lotuses and pointing outwards in opposite directions. The shoulders are braced well back, one hip is slightly raised and the head, three-quarter face, is inclined a little downward. The pose (*tribhanga*) is familiar from a very early period in the plastic art of Greece, Rome, Bactria and India. It is essentially the pose of the Antinous as Hermes, in the Capitol.

The face is always calm and smiling, with eyes half closed under heavy lids, strongly upward-curved eyebrows usually meeting at the root of the slightly aquiline nose, a very thin scrolling moustache and parted lips showing small even teeth. The ears, large and badly drawn, have elongated lobes pierced with long vertical slits. The *tilaka* mark is usually a simple circle. The hair is cropped short and on top of the head is a high, slightly conical *uśnīṣa* with sometimes a small jewel at the front of its base. The neck shows two or more encircling folds.

The hands are variously posed and are usually graceful and well drawn, the tapering fingers sometimes having long pointed nails and sometimes short. Between the thumb and first finger a web (one of the sacred marks) is sometimes shown, as in Bez. iii. S-U.

The costume consists of four garments. One is a close-fitting tunic which appears at the chest, as in Bez. xii. A-I. the next is an under robe reaching to the ankles and visible only there. The third is a shorter robe reaching below the knees and visible at each side where the upper robe is lifted.

The fourth is the red robe¹ worn over the other three. It is a very voluminous kind of toga, covering the whole body and so arranged that the right arm is left free for movement, and the ample ends of the garment are gathered over the left arm. The jewelled strings hanging round the neck and down the front are composed of rosettes connected by short rows of pearls and lenticular beads, or other links, finished at the ends by elaborate tassels in rainbow colouring, others sometimes being attached to the long central festoon, and with a fringe of silver petal-shaped discs or *guttas*. These chains may be considered as temporary adornments offered as a mark of reverence by the donors on the auspicious occasion of their meeting with the Buddha, just as to-day in India flower and jewelled garlands are used on special occasions. They should not be considered as representing part of the usual dress of the Buddha.

The moustache and "imperial" (which sometimes appears) are not so easily explained.

The sandals are quite simple, consisting of a sole, thin at centre for flexibility, with short straps joining the sole to an instep band. The first and fifth toes are inserted in loops provided for the purpose.

Behind the figure is an elaborate halo (*prabhāvali* : equivalent of the *vesica piscis* of Christian symbolism) in the form of a lotus petal. The elaborate decoration of this and the circular nimbus (*prabhāma*; *ḍala*) varies in the different pictures and is described in detail under the picture references.

¹ This resembles vermilion, which was a sacred colour with the Romans.

(b) **DĒVATAS OR BODHISATTVAS.**—These celestial beings are generally present in attendance on Buddha. It is not always clear whether they are intended to be male or female. Frequently a feminine figure wears a carefully curled moustache.

The face is youthful and serene and rather like that of the Buddha but the mouth is always closed. A simple *tilaka* is on the forehead. The hair is dressed in a high top-knot and with long tresses divided over the centre of the forehead and carried in more or less rippling masses down to the shoulders, either behind the ears or with one or two tresses looped round the ear. Sometimes the tresses are arranged in a row in the front of each shoulder, or they are in two heavy plaited masses falling to the shoulders and decorated with a jewel or flower at each fold of the plait, as in the centre of Bez. i. H.-I. When this coiffure is worn the *mukuta* is usually a very simple oblique band with sometimes a flower at the back, as in Bez. i. I.

The costume is Indian and consists of a long skirt hanging from the hips; a short tightly wrapped cloth round the loins so as to hang in three festoons on the hips at different levels; a narrow sash passed lightly three times round the loins, gathered and tied in a large knot and bow in front, the two ends hanging down across the front of the thighs. A broad belt composed of rectangular jewelled links or panels of various colours encircle the hips and sustains the two first garments in position. From the upper edge of the belt issue two edges or folds of white drapery, a sort of kamarband, and from the centre of these, in front, hangs a long narrow cloth knotted into a double bow at about knee level whence the end hangs to the ankles. At the lower edge of the belt is sometimes a festooned cord of mixed colour, the *uru-dama*, as in Bez. iii. A-F.

A narrow sash passes across the body over the left shoulder and under the right arm, an end is brought round the left side, under the left arm, is passed behind the part crossing the breast and brought over to hang straight down in front to the belt. This is a sort of *yajñō-parīta* or *uparīta*. A long thin stole twines about the arms, passes across the back and has its two ends floating free on either side. Sandals are sometimes worn.

On the head is a more or less elaborate tiara or *mukuta* which may vary in pattern but in essentials consists of an encircling band with a group of three rosettes and coloured palmettes in front and a single rosette with palmette above each ear. The *mukuta* seems to be held in position by a *taenia*, a long white ribbon tied in elaborate bows at the sides and with long rippling ends floating upwards across the nimbus, or hanging down. Hanging to the ears are ornaments formed of a large gold rosette from which depend two pearls next the rosette and a bunch of three coloured beads below. Encircling the base of the neck is a collar or necklet consisting of a band divided into variously coloured sections and with coloured heads at intervals on its lower edge. Below this is a massive carcanet having usually three large gold rosettes at the centre held by two long massive links. Coloured beads are disposed at suitable points.

On each upper arm is a broad band of colour (dark red-brown, crimson or green) bordered with gold and studded with small jewels and carrying at the outer side a large cabuchon jewel set in gold and a coloured or gold palmette rising from the upper edge of the band. On the fore-arm are three gold bangles.

(c) **VAJRAPĀṆI.**—The figure of the Vajrapāṇi appearing in most of the Prānīdhi scenes is that of a demon warrior. The face is usually broad and rugged. The eyebrows rise sharply from the bridge of the nose and then turn abruptly outwards. The eyes are large and fierce, heavy-lidded and overhung by prominent supra-orbital ridges. Above the furrow between these ridges is a convex line connecting them. The mouth is wide, partly opened as though snarling showing the upper teeth with a short curved tusk at each corner of the mouth. On the upper lip is a fiercely brushed moustache and just below the lower lip and above the pair of prominences of the deeply cleft chin is a tuft of beard. A short pointed tuft usually grows from below each prominence of the chin and sometimes additional tufts on the lower line of the under jaw. The

ears are carried up into high points at their upper edges and have elongated slit lobes. The hair is rather straight, parted in centre and carried behind ears down to the shoulders in two solid masses. A top-knot, sometimes flame-like, appears above the *mukūṭa*.

The costume is elaborate and is usually as follows :—A short tunic with tight sleeves reaching to elbow and there finishing in a large frill. Forearms covered with a close-fitting vambrace with an extension over the back of hand nearly to knuckles. A cuirass with gorget and sometimes an extra narrow collar. A kilt reaching nearly to knees, edged with a frill or ruche, loose white breeches or loin cloth (*dhōṭi*) gathered below knee into tight-fitting leg guards from below which, round ankles, spreads a green frill like that at elbow. Shoes. In front of body (at midriff) is a rosette held in place by four radiating bands, one down the centre from gorget to waist, one from rosette to each shoulder and one encircling the waist. A narrow, loose belt which seems to reach only to the sides of hips where its ends are attached by large bows to stole-like drapery, hangs in front of stomach and seems to support a lunette of rows of petal-shaped plates above and a kind of small apron or sporan below. A shawl hangs from shoulders, its upper corners brought round to front of neck and tied. A stole floats at side. One hand carries a fly-whisk and the other, usually a *vajra*. Ornaments consist of *mukūṭa*, ear-rings, armlets, bracelets, garters and anklets. The costume is probably largely composed of plates of lacquered leather. There are variations on the foregoing description which are noted in their proper places.

NOTE ON THE MOUNTING OF THE PAINTINGS.

The paintings were removed from the walls of their shrines as described by Sir Aurel Stein in "Innermost Asia",¹ in slabs of varying size, averaging about two feet square and about two inches thick. Strips of strong canvas were glued to the back to reduce the risk of fracture in transit and they were then carefully packed in pairs, face to face, with tissue paper and wadding between. This "sandwich" was placed between carefully arranged layers of dried marsh reeds, each alternate layer placed in reverse direction and was roped together between wooden battens. The whole was next put into a packing-case of suitable size, securely packed round with more reeds and screwed down.

In this condition the slabs were carried safely for hundreds of miles over all kinds of rough tracks on camels, ponies or yaks to Kashmir and thence by carts to the railway. The cases containing wall paintings from the 3rd. Expedition were brought to Lahore and stored until such time as they could be dealt with in Delhi. The relatively small number of pieces from the 2nd. Expedition were taken to London where they were exhibited in the British Museum and were subsequently brought to Delhi.

In due course the question of mounting and exhibiting the pictures was taken up and after several experiments it was found that the method described below seemed to offer the best results.

Each slab, as it was unpacked was placed face downwards on a sheet of glass and most of the mud cut and scraped away from the back leaving just sufficient to hold the painted surface. The thinned slab was then carefully coated on the back with a thin layer of pure gypsum plaster which made it strong enough to be moved, with great care. When several continuous slabs of one picture had been brought to this stage they were assembled together, still face downwards on the glass and measured for an aluminium back frame.

This back frame was made of aluminium angle strengthened at the corners and over it was stretched a "web" of expanded aluminium sheet. It was then placed on the assembled slabs,

¹ See Stein, *Innermost Asia*, pp. 172 and 360.

the " web " in contact with the slabs. Plaster was poured all over, and running through the meshes of the " web " united with the plaster on the back of the slabs, embedding the expanded sheet so that painting and plaster, with the aluminium " web " embedded between, became one. This was allowed to set hard and then the whole was lifted from the glass as one piece and hung by means of special adjustable books to steel channels bolted to the walls of the Museum.

In the case of the larger paintings several such aluminium frames were required to mount the whole and the method by which these were adjusted to fit together required much patient experiment to evolve. A careful scrutiny of the large picture Bez. xii. A-I will reveal the number of slabs in it (about thirty-one) and also the fact that they have been cut in very irregular shapes. This made the construction of the aluminium frames rather complicated and the adjusting of the mounted groups of slabs to fit together, extremely difficult. The thirty-nine original slabs composing this picture are mounted on fifteen aluminium frames.

The surrounding background in all the wall cases is asbestos sheeting screwed to teak frame work behind it.

CATALOGUE OF WALL-PAINTINGS.

ROOM I.

CASE A.

1. Bez. x. P. Q.

From southern end of south-west wall of shrine.

Probable date, 9th to 10th century A. D.

A high-stepping horse advances from the R.p. towards a group of male and female persons who seem to be either acclaiming the rider (missing) or marching before him. A sleek long-tailed hound, wearing a collar and bell, runs barking in the same direction, close to the forelegs of the horse. In front of horse and facing it, is a man, three quarter back view, of dwarfish proportions, leaning on a thick vermilion staff. He wears a black hat with a light forehead band. His trousers are very wide at the ankles. At his left side hangs a tiger-skin bow case. Between him and the horse is seen a star-spotted demon facing to L.p., another similar demon above and a third slightly to R.p. looking back. To L.p. of dwarf, and facing the horse, is a female figure, with black coiffure, the hair at forehead cut in sharp angles. On the face are red caste marks. The rich red robe is long and has long open sleeves. Above and behind is a similar figure standing on a lotus with right arm uplifted and a black coiffure of a different type. In front was probably a third female figure of whose robe a small part only is visible. Facing the second female is a male figure with left hand raised and a mace or some similar object carried in his right hand. He wears a long, faded scarlet robe with black girdle and a black hat with two pendent tails and a yellow button above. To L.p. of second female is another man with Chinese face and black hat and below, a third man of similar type, carrying in his right hand a sword or mace resting against his right shoulder. Below and in front is a kneeling demon, with streaming hair and raised clenched fists, the right at his chest and the left in front of his chin, facing to L.p. with upturned face and open mouth. His drapery appears to have been green with traces of red.

Cloud scrolls float across the upper part of background and near the upper edge is the lower part of a large lotus. To L.p. at top are the feet and legs of a striding demon.

The surface is much abraded, the clouds faded or oxidised and there are large spaces where the surface is completely destroyed. Some of the demon faces show double contour lines caused probably by the oxidation of one of the lines which was originally a 'high-light'. The stars scattered over these figures were probably originally light or perhaps gold. The horse, now deep red-brown, was probably white or some other light tone.

General character, Chinese.

2. Toy. 068.

Fragment in three pieces.

Probable date, 7th to 8th century A. D.

Against a background of Sasanian textile patterns, part of left forearm and hand, knuckles downwards, grasping a small bow. On wrist and arm are black bangles. The textiles of

back-ground suggest that the upper part is a short tunic and the lower part a skirt. There is however not enough to allow of certainty in this interpretation. The tunic is bordered with rich red-brown on which are circular rosettes outlined with small white dots on a blue line. Centre of rosette, a buff circle surrounded by white dots and a buff circle just within the outer dotted circle. Between the rosettes are petal-shaped spandrels, blue outlined with white. This border pattern is carried up centre of tunic dividing it into two panels which are olive green crossed by wavy buff lines forming lozenge shapes. In centre of each lozenge is a small buff circle. Between borders and panels is a narrow inner border of dark red with white dots.

The lower drapery has a rich red-brown ground with large rosettes of typical Sasanian type consisting of an outer row of white 'pearls' on black, surrounding a four-petalled flower of alternate green and red-brown petals edged with white and outlined black on a dull yellow ground. Between rosettes are blue spots bordered with white dots and with red centres alternating with dark brown spots, red-centred and bordered with buff dots.

R. and L. near lower edge are two inexplicable intrusive buff shapes outlined with black. Below the R.p. of these two shapes, is a patch of dark red-brown background bearing a star-like buff flower. Above the same shape, and in centre of a rosette, appears the tip of an animal's lower jaw.

The largest piece is well preserved but the two smaller pieces have been discoloured by damp.

3 Bez. xiv. A-D.

From north wall of shrine.

Probable date, 9th to 10th century A. D.

The picture is divided into four vertical sections or registers and each of these is divided horizontally into two or more registers. A single continuous subject runs across the lower part of all four vertical sections and represents a pilgrimage of persons travelling from a hilly country towards a shrine in a plain at the foot of the hills. The shrine, within a rectangular walled enclosure, is seen to the L.p. It is a Chinese building of wood, roofed with tiles, the centre part occupying about one-third of the width, being higher than the two flanking wings. It backs upon the further side of the enclosing wall and has a large forecourt and a gateway in the centre of the wall facing the shrine. The whole plan resembles that of a Muhammadan Mosque but without the usual cells against the surrounding wall.

To L.p. of the wall, outside the enclosure, stands a man under a tree and to L.p. of him is a vertical label for a Chinese inscription which has either never been written or has become effaced. To R.p. of enclosure are two figures seated on a rug conversing, and to their left but nearer foreground, are two trees with two figures between them, apparently sitting or kneeling with hands lifted as though in argument. The level plain, which is divided by horizontal bands of light green, ends here and the country becomes increasingly hilly and rugged towards the R.p. Near the centre is a stream with hilly, eroded banks and in the middle distance a simple tressle bridge connects the opposite banks and forms a footway for the pilgrims, four of whom are proceeding cautiously across it. In the foreground a figure leads a camel laden with gifts for the shrine, towards the stream, probably to a ford. Behind follow other figures and ponies. A man in the foreground wears a typical Chinese conical hat, he and the four persons with him having their hands folded in devotion. The remainder is too abraded to elucidate, but there seem to have been more animals and figures following and behind them either green trees or grassland. The horizontal lines running across the plain were probably originally yellow and represent a convention generally used in Central Asian wall-paintings where grassland is shown and may be meant for divisions between fields or to suggest undulations.

The first vertical section, beginning at the R.p. side, shows two bare-legged Nāgarājas with bearded demon faces, walking to R. p. in water and each carrying a tray of flaming jewels. Eroded banks border the water in which grow lotus buds and leaves. In the upper register the contents of the tray is nearly all broken away, but in this and in the lower the flaming jewels are visible.

In the second vertical section, divided into three registers, at top is a row of divinities descending on streaming clouds. Next a seated Buddha in barred robe discoursing to a company of shaven monks; between the thumb and finger of the Buddha a web of skin is indicated. Below and in the centre foreground is an enthroned Bodhisattva surrounded by seated celestial figures of which one is on a smaller scale than the others, and has its back towards us.¹ Scrolling clouds surround each of these compositions.

The third section, divided into three registers, shows at top a continuation of the row of descending divinities who number five in all. Below are standing two preaching Buddha figures wearing barred robes. The web of skin between thumb and finger is shown on right hand of L.p. figure. Each Buddha is shown against a petal-shaped halo and has a circular nimbus. A company of standing celestial figures is in attendance.

Below are seven nimbate Bodhisattva heads apparently rising from the ground in two rows of three and four respectively. The flower-strewn ground, probably originally yellow but now buff, is intersected by two narrow green bands and is divided from the register above by a Chinese wooden rail and pavement.

The fourth section is almost a replica of the second but in the upper register the attendant figures are not monks.

The whole is badly faded, abraded and disfigured. The work is probably Chinese.

Height 5 ft. 8 ins. Width 10 ft. 3 ins.

4. Bez. iii. S-U.

From inner back wall of passage.

Probable date, 9th to 10th century A. D.

All the part to R.p. of central figure missing, and part of L.p. side.

A Buddha figure with vesica and nimbus stands with each foot on a separate lotus, head turned slightly to R.p., left hand raised to breast level, thumb and forefinger joined in *vitarka mudrā* and right hand resting against front of body. Flesh, pale, the shading colour having faded away. The heavy-lidded eyes are rather downcast, eyebrows drawn in a single line, meet over the small but somewhat aquiline nose and a small moustache is shown as a much-scrolled thin black line painted over a slightly broader grey one. Ears, elongated, with long open vertical slit in each lobe. On forehead, a small red circular *tilaka*. Hair, grey-black with closely scalloped edge next forehead and high basin-shaped *uśnīśa*. At base of *uśnīśa* is a small fan-shaped jewel. The costume is as described under (a). p. x. The upper robe is dull orange-vermilion slightly shaded, middle robe grey outlined with white, long robe red-brown outlined white. The jewelled garland hangs from the shoulders in two festoons, one across centre of body and the other at knee level and the long tasselled ends hang from the arms to the ankles. Each link of the garland consists of a circular gold rosette with a coloured bead on each side and a

¹ Perhaps Queen Vaidehi before Śākyamuni receiving instructions relating to a series of contemplations. See the *Amitāyur-dhyāna-Sūtra*.

bunch of three coloured beads above and another below, each bunch forming the base of a pointed trefoil leaf. The beads are grey, green and red and the trefoil green. Vesica and nimbus have an outer border of repeating cloud scrolls in grey, pink, green and pale grey, all shaded from dark to nearly white. Outer and inner lines of this border are yellow. Next comes a green line, then a band of yellow on which is a lozenge pattern in orange strengthened with brown, with a cross in each lozenge. Next, a white line and a grey one and in the field a filling of long zigzag bands composed of the same colours as those of the outer border and producing something of the prismatic effect of oil on water. The two lotuses under the feet have green seed-tables edged with yellow surrounded by a whorl of erect shaded pink petals and an outer whorl of drooping shaded orange-vermilion petals.

In L.p. foreground is a kneeling monkish figure on a small red-brown rug bordered with green between yellow lines offering to the Buddha a candelabrum-like censer held by both outstretched hands. He kneels on both knees, body inclined forward and head tilted back so that he looks up at Buddha. Flesh, faded to buff, slightly grey on shaven chin. Eyebrows, grey with added black hair lines. Ear lobes, small with round holes. Nimbus has green field surrounded by shaded red, shaded grey and yellow. Three garments seem to be worn. One with long sleeves, buff or yellow. A cloak of dull vermilion banded and bordered with yellow and lined green, reaching almost to knees. The lining appears at two places, on the left forearm, and at the lower edge falling from the two forearms, and at left knee. An under robe of dull carmine (an unusual colour in these pictures) shows at right breast, over right forearm and covering knees. It is shaded and contoured with white and black. A stole over left shoulder is yellow shaded with carmine. Censer, yellow (gold).

Above and behind are two *Dēvatas*, that to the L.p. almost entirely broken away. The other stands partly hidden by the vesica of the Buddha, the body slightly turned towards vesica and the head turned looking back towards the other *Dēvata*. The hands are raised in imitation of the pose of the Buddha. Flesh, pale, eyeballs, white, lips, brick-red. Simple *tilaka*. Hair, black, bunched high on back of head, festooned across forehead, two tresses looped round ear and long wavy tresses falling behind shoulders. Costume as (b), p. xi. *Mukuta* has red centres to rosettes and red and pink palmettes. Necklet, red and gold with green and grey beads. Usual ear-rings. Carcanet, gold with single central gold rosette on each side of which is a red ball set in gold and attached, green and grey beads. Armlets, red-brown with gold edges and studs. Bangles, gold. "*Upavīta*," dull dark orange. Double fold of cloth at waist and end falling from centre in long pleat tied in bow, white. Belt, gold with panels of green, red and grey, repeating. Loin-cloth, yellow edged with green. Long skirt, saffron. Sandals, red-brown soles with red-brown and grey straps. The other *Dēvata* has dark orange-red field to nimbus surrounded by yellow, green and yellow. *Mukuta* as first but with green palmettes. Usual ear-rings.

At top of picture are two monks, one elderly, to R.p., looking back towards the younger on his left. The elder is rather bald above forehead, has bushy eyebrows, a nose which projects more abruptly than usual. He wears a loose green under-robe passing over both shoulders, V-shaped at neck and an upper robe of bright red barred with buff, bordered white and lined with red as shown at turn-overs at right wrist, breast and at back of neck. A grey shaded stole passes over his left shoulder and under the right hand. He wears round his neck a black rosary with cross. He would seem to be a foreigner and perhaps a Christian. The hands are posed in imitation of the Buddha. Flesh, tanned and shaded. Eyebrows, grey with black hair lines. Hair, grey. Nimbus, as that of L.p. *Dēvata*. The younger monk, to L.p., has the head thrown slightly back looking towards centre, hands in *añjali* pose. Flesh, pale pink. Hair, black and short. Nimbus has green field surrounded by shaded red, shaded grey and yellow. Upper robe, saffron; under-robe red-brown, yellow-bordered. Stole, green.

General background slate grey with scattered red flowers and green leaves. Border to L.p. has repeating 'cloud'¹ flower.

Height 8 ft. 10 ins. Width 6 ft. 6 ins.

CASE B.

Bez. iii. G-K.

From south wall of north corridor.

Probable date, 9th to 10th century A. D.

A standing Buddha with vesica and nimbus, turned to R.p., three-quarter face, with right hand uplifted in *vitarka* pose and left hand hanging down grasping fold of robe. Head inclined slightly downward. Features destroyed² excepting chin and portion of mouth and left eye. Flesh, pale, slightly shaded, outlined with red. Mouth, smiling showing small, even white teeth outlined with grey. Other details resemble those of Bez. iii. S-U, excepting variations here described. Costume as (a), p. x. Hair, dull blue outlined with red, scalloped edge next flesh. At base of *uśnīśa* is a small stud. Under-garment, visible at waist, yellow with red ~~seroll~~ border. Short under-robe, greenish buff, contoured white and dark brown or grey. Long robe, dark red-brown contoured white. The jewelled garland hangs from shoulders in one loop down to knee level and is composed of pointed trefoil links alternately gold and green with a bead at the base of each. At lowest point of the loop is a gold boss with coloured beads at cardinal points and a large green and gold tassel below. Two long ends of the garland hang right and left, each terminating in a tassel (that to L.p. missing). Sandals have brown soles and have two-ply straps, one ply red and the other grey. Each foot rests on a lotus with green seed-table bordered yellow, surrounded by a whorl of pointed petals, shaded pink. Vesica and nimbus have green field covered with red Chinese coral-like flames, surrounded by a white band edged black inside and red outside, a grey band, a white band, then a band of grey rosettes on a red ground, a shaded green band and an outer band of multicoloured zigzags between yellow edges. This band is divided into wing-shaped masses (as in the corresponding border in Bez. iii. W-Y)³ against a dark red-brown background. At base of each palmette—or wing-shape—and resting on the inner yellow edge of band, is a large white disc and between palmettes, on the dark-red-brown background, are smaller discs or pearls. The zigzags are red, yellow, pale brown, yellow, red, yellow, green, yellow and so on.

The lotuses supporting the feet rest on a curved raft with red frame fitted with gold ferrules at projecting ends and gold floor. The raft floats on the water of a stream of which one bank is seen to R.p. The water is greenish buff with swirling contour lines in buff. The banks are green with black grass tufts and contour lines curving downwards towards the water to convey the idea of undulating slopes, and with eroded edges, red, to suggest earth.

To R.p. of the Buddha and kneeling on the bank is a person whose right hand only is partly visible, holding a golden dish containing pink fruit (?). Just by the hand is the knee of perhaps another figure with green tunic bordered with pink edged on both sides with yellow and below, a red skirt. All but these fragments of these figures is broken away.

¹ A border pattern frequently used in several modifications is the cloud flower motif. I have called it the cloud flower because of its general suggestion of Chinese cloud scrolls arranged in flower forms. It consists of a scrolled calyx from which springs a rich flower somewhat like a peony, and projecting above, a graceful leaf. The form of the whole is that of the flame of a candle in a gentle draught. It is supported by an undulating stem and fills the hollows of the undulations on alternate sides. The colouring is varied but is divided into calyx, flower and leaf. Frequently the calyx is grey or black, the flower pink and the leaf green. Each of these colours is varied in strength by being painted in bands or zones, dark at centre and getting paler towards the edges, where there is often a white outline inside the ordinary red or black one. The treatment of these flowers closely resembles that of Chinese embroidered flowers where the stitchery is in neat rows or zones of different tones. In fact, it seems clear that the treatment is borrowed from one by the other, but which is the original it would be difficult to say.

² The frequent disfigurement of faces in these pictures seems to indicate the activities of iconoclasts.

³ See Case C in this room.

At top R.p. is a Dēvata, three-quarter face, looking towards the Buddha. For general description of costume see (b), p. xi. Flesh, pale. Eyebrows and upper eyelashes, black. Hair, very pale brown-grey (faded or unfinished) in long tresses behind shoulders. *Mukuta* has upward-waving white *taenia*-ends; jewels faded but one green palmette preserved. Ear-rings, faded, green centres and red pendent beads. Necklet, longitudinally red and gold with green beads attached to lower gold edge. Carcanet, faded, two large rosettes with green jewels and beads. Armlet, green edged and studded gold with boss and green jewel at outer side. Bangles, gold with bead on uppermost. 'Upavīta,' green. Stole, light red. Girdle, white with pink and green festooned cord (*uru-darīa*) below.

To L.p. of Dēvata is a young monk. Flesh, pale, slightly shaded with sienna. Hair, black and short. Red robe with green over shoulders next breast. Hands, posed in imitation of the Buddha. Nimbus has green field surrounded by black line, white line, red zone, white line, red line, yellow zone and red outer line.

To R.p. of picture is a young monk with face turned away from centre. Flesh, pale; lips, dark red with black dividing line and white high-light just below it. Ears, normal. Left hand, in *vitarka mudrā*. Nimbus, almost as that of first monk. Robe, red with dark buff stripes edged with white near face and across shoulder. Over left shoulder hangs a dark buff and white cord with tassel. At wrist, shows, probably an under robe, white and dark buff or grey.

To L.p. of this monk is a second Dēvata, three-quarter face, looking towards centre. All details as those of first, excepting armlet which is red and nimbus which has a red field surrounded by green, red and vermilion.

Background of picture, greenish buff (probably faded) unevenly washed in and relieved by flowers, white with red shading at centre and red with white edges and green cabuchon jewel centre. Leaves, green bordered white.

Side borders have red ground bordered yellow with repeating 'cloud' flowers. (For description see note, p. 5, f. n.).

Along upper edge appears the lower part of a white inscription label.

Height 8 ft. 2 ins. Width 8 ft. 8 ins.

CASE C.

Bez. iii. W-Y.

All to R.p. missing excepting small piece at top.

Probable date, 9th to 10th century A. D.

A Buddha figure with vesica and nimbus stands looking to L.p. with each foot on a lotus. The head is inclined slightly downwards, the left hand raised at breast, thumb and forefinger together in *vitarka mudrā*, the right hand resting on thigh. Flesh, very lightly shaded. Face, badly damaged, similar to that of Bez. iii S-U.¹ Hair, dull blue with white spot outlined red at base of *uśnīśa*. Costume, as described under (a), p. x. Upper robe, red. Under-robe or robes, showing at breast and beside knees, grey, contoured white and black. Long under-robe, dark red-brown contoured white. The jewelled garland is composed of elongated barrel-shaped beads each coloured green and yellow longitudinally, with round connecting beads between. Elaborate coloured tassels hang from centre loop between legs and from ends at sides. Vesica and nimbus have a bright red field surrounded by yellow, grey, yellow, a broad yellow zone with red scroll pattern, green, yellow, then a broad outer border composed of wing-like forms made up of rows of petal-like feathers in a changing arrangement of colours. The top, thick

¹ See No. 4 Case A in this room.

part of 'wing' is always yellow and the three rows of 'feathers' are, in successive 'wings,' green red, grey; red, green, pink; grey, pink, green and so on. The feathers are contoured white and have short black rays at the base of each colour band. The ground colour of this border is red-brown and there are little bright red flame palmettes outlined white in the spaces between 'wings'. Outer edge of border, yellow. Sandals, red-brown with grey and red straps. The lotus under each foot has green centre with scalloped border surrounded by two rows of petals, the inner, erect, shaded red, outlined black and buff; the outer, drooping, shaded pink, outlined black.

To L.p., kneeling on one knee at feet of Buddha is a regal figure in warrior's dress, hands folded in *añjali* pose, head tilted slightly back looking upward towards the Buddha. The head-dress is that of a *Dēvata*. The face, damaged across left eye and down centre, is young and patrician; narrow across brows and wide at jowl. The eyes are heavy-lidded and lazily calculating. The nose long and aquiline, the mouth serene and firm. Probably intended to express a particular person by depicting a type rather than an individual likeness. The flesh is pale and the hair black, dressed high on the head and with wavy tresses parted across forehead and falling behind shoulders. *Mukuta*, gold with red centres to the three front rosettes and a projecting horn from centre of side rosette supporting a leaf at its voluted end. Ear-rings, gold with green and red beads. The costume is the same as that worn by the *Vajrapāṇi* and is described under (c), p. xi. Tunic, deep red-brown with gold edge to collar and green frills at elbows. Gorget, grey, gold edged. Skirt of tunic, green with horizontal red bands edged with gold; lowest band, red-brown with gold studs and green kilted frill at lower edge. Gold rosette at midriff held in place by radiating gold bands. Loose belt of alternate black and white sections with gold upper and lower edges and a gold stud in each white section. Petal-like plates of lunette above belt, red. 'Sporan,' green centre bordered by red bands and an outer shaded grey frill. Cape, red. On forearms, vambrace is red with broad green band across centre, gold studs and narrow dividing lines. Extension over hand, grey, bordered with red and two shades of green. Under-side of forearm, covered with buff (gold) scales. Breeches, buff; leg-guards, buff scales studded with three small cabuchon jewels in front and loose hose (?) with symmetrically arranged folds at back. Knee-caps, red and gold. Ankle-frill, shaded grey. Shoes, decorated with gold acanthus palmettes over gold. Armlets, green with gold edges and ornaments.

Behind and above kneeling figure is a standing figure, perhaps a female companion of warrior, turned towards centre, hands in *añjali* pose. Face badly damaged. Flesh, pale. Hair, black, hanging in heavy tresses behind shoulders and a long thin tress in front of ear and shoulder, the end taken back over upper arm; large top-knot edged with gold scrollwork. *Mukuta* is gold with red centres to the rosettes and green leaves above. Nimbus, bright red field surrounded by shaded grey, bright red and buff. Gorget, as that of warrior. Upper arms, red-brown with red armlets having gold edges and green jewels. Necklet, red and gold. Carcanet, gold with red beads. Forearms, yellow with very stylised folds contoured in red. Wristlets, red with gold borders. Elbow-frills, grey, each pleat edged with yellow and outlined black. Inner edge of frill, yellow. Tunic, green. Jewelled rosette at midriff, gold with red jewel surrounded by six beads alternately solid red and outlined red with a bead chain from each, radiating from rosette and terminating in a large bead. Loin-cloth, white. Sash, shaded grey. Festooned cord (*uru-dama*) in green and red hangs from girdle. Stole, red. Skirt, red. Foot in buff hose covered with inverted imbricated scales outlined with red. Ornamental bead chain at left knee supporting a gold rosette. Ear-rings, composed of a group of beads on a large gold leaf.

Behind and above is a *Dēvata* in the same pose as the last. Face badly damaged. Flesh and hair as the last but no tress in front of ear. *Mukuta*, gold, with red centres to rosettes. Ear-ring, gold with red and green beads. Nimbus, green field surrounded by white, red, white, grey and yellow. Necklet in red and green sections with grey beads. Carcanet, gold. Stole,

red with green lining showing at right shoulder and floating end above nimbus. Armlets, red, edged gold and with green jewel. "*Upavīta*," red.

Above to R.p. is another *Dēvata* with head turned to L.p., left hand in same pose as that of the Buddha. Face, damaged. Flesh, tanned and shaded. Hair, light grey. *Mukūṭa*, gold with green leaves and beads. Ear-rings, gold with red and green beads. Nimbus has red field surrounded by yellow, grey, yellow, red and yellow. Necklet in green and red sections with red beads under green and green under red. Carcanet, gold. '*Upavīta*,' red. Waist-cloth, white. Bangles, gold.

To R.p. of Buddha is a *Vajrapāṇi* turned towards centre. Upper part of face only is preserved. Flesh and hair as in last. *Mukūṭa* has horn-like projections from the centres of two rosettes, that from the upper, central one, supporting a pearl. Nimbus has red field surrounded by green, yellow, red and yellow.

Above, in the top L.p. corner is a Chinese house with studded, double doors, slightly open, at gable end of the house. It stands on a high brick plinth within a courtyard enclosed by battlemented walls with a wooden, barred gate at one side. In the courtyard stand four horses, badly drawn in red outline on a pink-white ground. The walls of the house are buff outlined red, strengthened here and there with black. Doors, red. The roof tiles are dark grey with green gutters and bargeboards and a green band along roof, above which the roof is red. The courses of the outer wall are pointed in red. Wooden gateway, red with green fittings. The battlements of wall are stepped acutely and are drawn with careless disregard for perspective. The pavement below wall is white outlined with black.

At top edge of picture is part of a white band or label extending the whole width of the picture and intended for an inscription.

General background, grey with scattered pink flowers with green sepals and leaves. At bottom edge appears a sort of pavement of alternate red and buff slabs.

Height 10 ft. Width 7 ft. 5 ins.

CASE D.

1. Bez. iii. L-V.

From west wall of west corridor.

Probable date, 9th to 10th century A. D.

The surface is divided into three subjects by vertical bands of repeating cloud-scroll flowers similar to those already described.¹

Each subject has for its central figure a standing Buddha of which that to the R.p. has the upper half only remaining, the centre picture shows the lower part of the Buddha and the L.p. shows only the upper R.p. corner, the whole of the Buddha in that picture being absent.

The central Buddha of the R.p. subject is three-quarter face looking to L.p., with head slightly inclined downward. Face, badly damaged. Flesh, pale and unshaded and resembles that of Bez. iii. W-Y.² Hair, black with high *uśnīṣa* and small jewel at its base. Vesica and nimbus have the field composed of long pointed petals radiating from behind figure and the tips curled over forming a border. The colours are red, yellow, red and green (repeating). Each petal has a light midrib and edges. Surrounding is a band of repeating rosettes formed of light dots over blue on a red ground and then an outer border of zigzag bands of colour similar to the vesica field in Bez. iii. S-U.³ (p. 3). Right hand, raised in *vitarka mudrā*, is well and delicately

¹ Cf. note on p. 5.

² See Case C Room I.

³ See No. 4 Case A Room I.

drawn and shows web between thumb and first finger. Upper red robe only is visible, a fold of which is probably held in left hand which hangs low but is missing. A jewelled garland similar to that in Bez. iii. G-K¹ hangs in two festoons in front and long ends at sides.

To R.p. are three figures remaining. (A fourth with laden camel, mule and horse, missing.) The lowest is a Dēvata, three quarter face, turning away from centre with hands slightly raised as though repeating the address of the Buddha to persons further to the R.p. Face, badly damaged. Flesh, pale, yellowish, unshaded. Hair, black, in long tresses behind ears and shoulders, high top-knot and scalloped edge at forehead. Hands, with pointed fingers, well drawn. *Mukūṭa* has white *taenia* with upward-flowing ends, gold bosses—that over ear having a long curved horn projecting from centre with coloured bead hanging from voluted point. Green and red leaves surround centre group of three bosses. Ear-rings have gold boss from which a bunch of five coloured beads depend. Necklet, gold and red sections with beads below. Carcanet, gold with two bosses at centre and beads at lower edge. Armlets, red, edged with gold and with cloud-scroll palmette at upper side and boss with green cabuchon jewel at outer side. 'Upavīta,' yellow with green pendent pleat. Stole, red. Nimbus has red field surrounded by shaded light yellow and dark buff.

Behind and above is a Vajrapāṇi turned towards centre. In his right hand (hidden) he carries a fly-whisk resting against his shoulder. The left hand is not visible. Face, badly damaged, is slightly tanned and shaded, grey patch (beard) below lower lip in deep cleft of chin. Teeth displayed. Ears, long and pointed at upper end. Eyebrows, angular and frowning. For general description of Vajrapāṇi see (c), p. xi. Hair, warm grey. *Mukūṭa* has white *taenia*, three golden rosettes at centre with red and green leaves projecting. Ear-rings, gold rosettes with bunch of beads depending from lower edge. Sleeves, dark red-brown with green elbow-frills. Collar, dark red-brown edged with gold. Gorget, green, bordered gold. Armlets, red with gold studs and edges and green jewels on outer side. Cloak, bright red. Vambrace, divided in front into red and white panels with gold borders and studs. Stole, red. Skirt, in horizontal bands of green, red, shaded grey, red with gold dividing lines and studs on lower red band. A green frill at lower edge. Breeches, white. Garter, red with green cabuchon jewel in gold setting. Greaves, gold. Nimbus, red surrounded by shaded yellow, red and yellow.

Above the Vajrapāṇi is a Dēvata, three-quarter face, turning towards centre, hands together in *aṅjali* pose. Face damaged. Flesh, pale, unshaded. Hair, black, done in high top-knot and tresses hanging behind shoulders. Ear-rings, gold with red and green beads. *Mukūṭa* has white *taenia* with long upward-streaming ends and a group of three gold rosettes in centre with red jewels and green leaves rising above, gold rosette at side. Necklet in gold and red sections with grey and green beads. Carcanet, gold with grey and green beads attached to centre rosettes. 'Upavīta,' red with yellow pleat hanging at breast. Bangles, gold. Nimbus has green field surrounded by red, yellow, buff and yellow.

To L.p. of Buddha are four attendant persons. (Two others below are now missing.) The two lower existing figures are Dēvatas. That next the central vesica is in the *aṅjali* pose and has the head turned away from centre as though speaking to the figure to L.p. Face damaged. Flesh, tanned and shaded. Hair, as Dēvata to right of Buddha. *Mukūṭa* has white *taenia* with upward-flowing ends, a group of three gold rosettes at centre with red jewels and red leaves over. Necklet, red and gold with beads. Ear-rings, gold rosettes with coloured beads. Armlets, red-brown with gold edges and green palmette. Carcanet, gold with coloured beads. Bangles, gold with green beads. 'Upavīta,' red, tied in knot in front. Stole, red. Waist cloth, white. Nimbus has green field surrounded by red and yellow.

¹ See Case B Room I.

Dēvata to L.p. is in *añjali* pose, three-quarter face, looking towards centre. Face damaged on left side but form of features well preserved. Flesh, pale pink. Hair, grey, in high top-knot and massive wig-like tresses hanging to shoulders and studded with lozenge-shaped gold studs. Outlined next face with bright red. *Mukuta* has white *taenia* with long upward flowing ends, a group of three gold rosettes in centre with coloured palmettes in green and red radiating from behind, rosette above ear with curved horn projecting from centre carrying a coloured palmette suspended from voluted tip. Ear-rings, gold rosette with coloured beads attached. Necklet, alternate sections of green and gold with green and grey beads attached. Nimbus has brilliant red field, darker at edge, surrounded by shaded green, white line, shaded red and yellow. Carcanet, gold with two central rosettes. Armlets, red, edged and studded gold, jewelled on outer side and with green palmette at front upper edge. Bangles, gold with yellow and green beads. 'Uparita,' red, tied in bow over left breast.

Above and behind these two Dēvatas are two monks looking towards centre, both faces damaged. The monk next the vesica has his left hand showing at breast in teaching pose. Flesh, pale, unshaded. A rather young face. Ears, long with slit lobes. Hair, black, short and angular in outline. Nimbus has green field surrounded by red, white shaded with grey, yellow. Robe, bright red.

The other is an older monk in *añjali* pose. Flesh, tanned and shaded. Lips, bright red. Hair and eyebrows, grey with black hair lines on eyebrows. Nimbus has brilliant red field with darkened edges outlined black surrounded by shaded green, white line, shaded red and yellow. Robe, red barred with green. Stole, light green.

The next subject has all the L.p. part and the upper part of centre broken away. It represents the legend of the meeting of the Dīpaṅkara Buddha with the Brahman Sumedhu—a former incarnation of Gautama Buddha. The centre Buddha (Dīpaṅkara) turns towards L.p. and wears a dark red upper robe, contoured black, a middle grey robe, contoured white and black and an under red-brown robe, contoured white, reaching to the ankles. Feet, pale flesh colour with long finger-like toes. Sandals, red-brown with grey straps. Garland consists of gold rosettes connected by long bean-shaped gold beads. It falls in a loop between the knees where a pendent rosette and tassel hang and long ends terminating in tassels hang at the sides. The tassels are banded in buff, red and green repeated in varying order. The single lotus below feet has green seed-table surrounded by yellow border and a double row of drooping brilliant red petals with flattened, indented edges. Vesica has field of green, red and red-brown zigzags with yellow between those colours. Outside are zones of yellow, shaded yellow, yellow with scroll pattern in red, green, yellow, a broad zone of red with elaborate Chinese floral palmette repeating on undulating yellow stem.

Across the front of lotus is the long grey tail of hair of the prone Brahman whose right elbow appears just in front of the Buddha's left foot.

To the left of the Buddha stands a Dēvata or probably Sumedhu again in graceful pose the body almost vertical, bending slightly to R.p., the left hip thrown up by the firm pose of the left leg, the right foot slightly advanced to R.p. to counterbalance the action of the left arm which hangs down and away from body ready to throw a flower held in the half open-right hand. The left arm also hangs slightly away from the left hip and more flowers are held in the hand on that side. The head tilted slightly backward is three-quarter face and looks up towards the face of the central figure. Face, badly damaged. Flesh, tanned and shaded. Hair, black with high top-knot and thin tress behind each shoulder, red edge against face. *Mukuta* has white *taenia* with upward-flowing ends, gold rosettes with red centres, red palmettes and beads. Ear-rings, gold rosettes with two red beads below supporting three green beads in gold setting. Necklet, gold with red and green sections, and green and grey beads at lower edge. Carcanet, gold with three rosettes and green and grey beads. Nimbus has green field surrounded by black

and white lines, pale brown zone. red line, white line, red zone and yellow zone. 'Upavīta,' red with green pleat hanging over in front. Armlets, red, edged and studded gold, green jewel in gold setting at outer side. Bangles, gold. Loin-cloth, yellow. Belt, composed of red and green panels bordered and studded with gold. Above belt, a double fold of white drapery from centre of which hangs a long pleat reaching to ankles and tied in large bow half way down. A buff or yellow sash in three full folds is tied round hips and knotted in front of belt. Below the lowest of these folds appears a green sash or perhaps the lining of the buff. Skirt is reddish saffron and reaches to ankles. A red stole floats freely round shoulders and arms, the ends falling nearly to ankle level. The feet are well placed and in good perspective but the toes are too long and not well drawn.

Behind and above is a Vajrapāṇi facing centre, holding fly-whisk in right hand and with his left grasping his belt. He carries no vajra. His dress is as described under (c), p. xi. The face has all centre hacked away and is pale and slightly shaded. Eyebrows, angular, grey with black lines over. Supra-orbital ridges strongly indicated and short arched red line bridges furrow between them. Two tufts of hair on chin. Hair, grey. *Mukuta* has white *taenia* with upward-flowing ends, gold rosettes and above them, bright red palmettes with gold centres and white edges. Ear-rings, gold with green beads. Collar, red with gold edges. Gorget, green with gold edges. Cuirass, grey with gold rosette at midriff set with red jewel and held in place by red straps edged with gold. Sleeves on upper arms, dark red-brown. Armlets, red, edged and studded with gold and green jewel set in gold at outer side. Elbow-frill, green, shaded, outlined and detailed in black. Vambrace, gold with red and white panels in front plates, green and red between gold bangles, red surrounded by green on hand guards; back of vambrace, gold scales detailed in red. Belt, black and white edged gold. Lunette above composed of two rows of petal-like imbrications, the lower green and the upper red, divided by gold line. Kilt-like skirt, in horizontal bands of alternate shaded red and shaded green with yellow dividing lines. Cloak, red. Stole, red. Leg guards, imbricated gold plates in front with three gold studs; back, green. Green jewel in gold setting above instep and green frill across instep. Shoe, gold, formed of two half-acanthus leaves against black ground. Nimbus has green field surrounded by black and white lines, red zone, black line, white zone shaded with grey yellow.

To L.p. of Vajrapāṇi, a standing Dēvata, body turned towards centre, head turned back towards Vajrapāṇi; *añjali* pose. Lower part of face and left eye, missing. Flesh, tanned and shaded. Hair, wig-like with jewels in the long tresses. *Mukuta* with centre palmette red and side palmettes green. Ear-rings as usual. Necklet with pale red and grey beads. Nimbus as that of elder monk to R.p. Carcanet, gold with green and grey beads. Bangles, gold. 'Upavīta,' dark red. Loin-cloth, yellow with red-brown border. Double fold of white drapery round waist and loops of cord (*uru-dama*) alternately red and green, red and grey, immediately below. Below these a loose sash in shaded grey. Skirt, red. General background of both pictures, dark grey with green-centred pink flowers and green leaves scattered over it. At top, lower edges of white labels appear.

Height 8 ft. 10 ins. Width 15 ft. 9 ins.

The small fragment of third subject, to L.p., shows part of two figures to R.p. of vesica of central figure. Of vesica, part of outer border only remains. This shows a repeating wing-shaped mass of flame-like lines in red, green, red, grey and so on with a large pearl at base of each wing. Ground between wing-shapes, dark red-brown with white pearl at inner end of each space. Outer and inner edges of border, yellow. Next inner edge, green.

To R.p. a Dēvata, badly defaced by water which has run down the wall from roof of shrine. Flesh, pale. Hair, black in tresses behind shoulders. *Mukuta*, gold with red palmettes. Ear-rings, gold with coloured beads. Nimbus has green field surrounded by red, shaded grey, white and yellow. Necklet, red and green with gold setting. Carcanet, gold. Armlets, red-brown,

gold edged and with green palmettes at upper edge. Bangles, gold with green beads. Stole, red. Waist-cloth, white.

To L.p. is a young monk turned towards centre, hands in *añjali* pose. Face, damaged. Flesh, tanned and shaded. Eye-ball, white. Hair, dark grey, close cropped, in angular lines next to face. Nimbus has red field surrounded by shaded grey, shaded red, yellow. Robe, dark red with green lining.

Height 2 ft. $9\frac{1}{2}$ ins. Width 2 ft. $9\frac{1}{2}$ ins.

NOTE.—For economy of space this fragment is placed much too near the larger part of the picture. It should be about 4 ft. further to L.p.

2. Bez. vii. A-C.

From south end of the east wall adjoining the base of the principal figure.

Probable date, 8th to 9th century A. D.

Three Dēvatas are seated, three-quarter face, Indian fashion on lotuses, all looking to L.p. Costumes are as described under, (b), p. xi. The feet are bare. Above and behind are indications of other Dēvatas similarly dressed.

The first figure to R.p. has hands at breast in *quasi añjali* pose but holding a large flower between them. The face is broad at the jaws, narrowing upwards. The features are small and refined. Fingers have pointed nails. Toes are long and finger like. Flesh, dark buff-pink. Eyes, narrow and oblique. Mouth, small with thin grey moustache and minute "imperial". Eyebrows nearly meet over nose and are strongly arched with simple *tilaka* between. Hair, dark grey, in two heavy undulating masses falling behind shoulders and studded with gold rosettes. Nimbus has light green field surrounded by dark red and yellow. *Mukuta*, composed of anthemion scrolls, gold outlined red and grey and white *taenia* tied on each side in a large bow from which float two streaming ends to R.p. and the loop of a third to L.p. Necklet red, with gold section at front, a row of small circular dots (beads) along upper edge and a row of sketchily drawn pointed spirals at lower edge, in black. Carcanet has three gold rosettes (partly covered by the hands) with grey and green beads and at lower edge of plain band is a row of spirals as on necklet. Armlets, gold with large palmette at upper edge, with green jewelled centre and green and grey beads round outer curve. Triple gold bangles with row of spirals at upper edge of each and green and grey beads at upper edge of highest. "*Upavīta*" and stole, red-brown, stole with fringe of white *guttæ* at ends and "*upavīta*" with green (?) pleat falling below hands. Kamarband (?), white in a series of overlapping scale-like pleats with end falling at centre. Loin-cloth grey-buff, edged with dark grey and lined pink. Skirt, red-brown bordered with yellow on which is a scroll ornament in black. Sash round hips, green. Lotus has green centre, bordered yellow, contoured black. Petals, in one whorl only, shaded red, contoured yellow.

Second figure has hands in *añjali* pose and is very similar to first but *mukuta* has a gold rosette over ear. Eyes appear to have more fleshy lids than those of the first figure and have a rather less Mongolian character. Hair is looped in double tress round ear, passing across elongated lobe. Necklet, in alternate yellow and red sections. Kamarband (?), white, not pleated as in first. Long pleat (abraded) hangs over legs in centre. Stole, as first but without *guttæ* fringe. Sash round hips not visible. Lotus has yellow petals shaded with green.

The third figure is similar to second but the left hand is held palm upwards at breast with pink flower resting on it. Right hand is upright in protecting pose over the flower. *Mukuta* has red streamers from *taenia*. Hair is in heavy tresses to the shoulders. Stole is in front of shoulders, half red and half green. Lotus, as first figure.

The general condition shows less wanton damage than most. The colours have darkened and seem to have an excess of medium which has caused surface-cracking in places. The green is nearly all abraded to white.

Height 3 ft. 2 ins. Width 3 ft. $10\frac{1}{2}$ ins.

3. Har. B.

Probably from Balawaste.

Probable date, 6th to 7th century A. D.

Fragment showing the upper part of an adoring figure turned almost profile to L.p. The figure is either kneeling or sitting with legs crossed, the body leaning forward from hips, head tilted back, eyes downcast, hands folded and uplifted to neck level. The thumbs are strongly abducted so that they are upright, while the fingers point horizontally. This is a peculiarity found in most of the Kizil paintings of the 6th to 7th century. On the head is a small close-fitting cap with dark pink head-band studded with white dots (pearls) and with a large white ball at back. The body of cap is yellow covered with Sasanian floral ornament in red outline. A long thin white streamer hangs down the back.

The flesh is pale and shaded with brown-pink and outlined red. Eyes, are heavy-lidded large and dreamy; eyeballs shaded with grey. Eyebrows, black and not so arched as in the Bezeklik paintings; they do not meet the contour line of the nose. There is no grey line below the hard black and the same hardness of line appears in the outline of the upper eyelids. Lips are dull pink. Hair, black, drawn right and left across temples and hanging sleekly to shoulders. The type of face is Indian and the lines of the drawing of the features show a certain lack of skill and knowledge. In the ear is an ear-ring which is a quatrefoil, the lowest foil being a green jewel and the upper foil drilled to engage with loop of the ear-lobe which passes through it.

The body is nude to hips excepting for a narrow, liver-coloured stole outlined black and with a white line near its upper edge. The stole passes round back of waist over the crook of the arms and is pulled forward rather tightly, a loop and two ends falling towards lap. A thin black double thread tied in a sketchy bow at right side, passes round the body behind shoulders and across lower part of chest. At the bow is a row of four black dots (beads) and on each of the four loose ends is a similar bead. Four ends and beads appear hanging from the other side of body. It is not clear how the cord is kept from slipping off the body, but this is probably due to unintelligent drawing. Round neck is a plain gold double band and on breast a massive carcanet simply chased. Both are drawn in impossible positions. On the upper arms are gold armlets with an elliptical rosette on the outer side of the right armlet but that on the left arm is shown on the inner side in disregard of accuracy. On the wrist are two bangles. On the back of the right hand is drawn an eye in black. The skirt is dull crimson-red outlined black and figured with a large repeating circle composed of white dots, a yellow circle within and in centre a four-armed foliate scroll in grey-green outlined white. In the spaces between circles are small yellow rings with grey centres. The nimbus has a dark green field with a buff edge which has pairs of short brush strokes like thorns drawn inwards on the green; surrounded by pink, shading outward to nearly white. Two pointed and very stylised wing-like flames, yellow outlined with red, issue from behind shoulders.

Background is rich red on which are scattered blue-grey flowers with green leaves, with contours and dots in white and smaller plants all in white. Large leaf at top, green with yellow and black outlines. On each side of the figure is the curved edge of a large vesica.

Height 1 ft. 9 ins. Width $11\frac{1}{2}$ ins.

CASE E.

1. Bez. vii. D.

From statue-base at south-west end of north-west wall.

Probable date, 9th to 10th century A. D.

Fragment of painted ornament.

2. Bez. iii. A-F.

From north wall of north corridor.

Probable date, 9th to 10th century A. D.

The surface is divided into three subjects by vertical bands of Chinese cloud-flowers similar to those already described.¹ A considerable portion of the painting is missing, including the lower half of the L.p. and centre of R.p. picture, the lower half of the R.p. and the whole of the central figure of the middle picture and all but the R.p. side of the L.p. picture. A small portion of the frieze remains at the top L.p. corner and from there towards the L.p. upper part of the first subject, is rather broken.

The first subject to R.p. shows a Buddha, with vesica and nimbus, standing three-quarter face, turned towards the L.p. with head inclined downwards. The right hand has web between thumb and first finger and is raised to level of chest in *vitarka mudrā*, palm outwards. The left hand is raised nearly to shoulder level and slightly extended to L.p. palm up, lightly holding a piece of cloth, red-brown barred with yellow. Face, damaged. Flesh, faded. Eyebrows, faded black over grey, well arched and meeting over nose, which is thin and rather aquiline. Mouth, slightly open showing upper teeth. Moustache shown as a thin scroll in black over grey on each side of lip. Chin, small. Upper eyelids rather heavy. Simple *tilaka*. Hair, short and faded, with high *ushṇīśa*. Ears, long, with a square-ended slit. Hands, very delicately drawn and with pointed finger nails. Upper robe, red-brown. Grey under-robe showing at left breast. A jewelled chain hangs round shoulders crossing centre of front of body. From this a similar chain hangs in a festoon probably to about knee level attached by its upper ends right and left of breast. From the same points hang two straight chains which probably terminated in tassels below knee level. (Only the L.p. upper portions of this system of chains appears, the remainder being broken away). The links are alternate gold rosettes and lozenges with a coloured bead at every joint and a bead on each outer edge of every rosette. Rosettes and lozenges are chased and have coloured centre, jewels. Nimbus and vesica have the field filled with zigzag bands of colour—grey, red, green, pink, in various tones with yellow dividing bands; surrounded by yellow, grey, yellow with scroll pattern in red, shaded green and an outer zone of coral-like cloud scrolls in the same colours as the zigzag field but shaded from dark along centre of each scroll to nearly white at edges. The cloud scroll zone is bordered with yellow.

To L.p., at level of hands of Buddha is the top of the head of a young monk turned three-quarters towards vesica. Flesh, faded. Hair, black, short, cut angularly in points between eyebrows and at temples. Nimbus has green field surrounded by red, grey and yellow.

Above is a Vajrapāṇi with right hand raised above the head grasping a *vajra* and left hand against breast holding a fly-whisk. Face, very badly damaged. Flesh, pale and unshaded. Demon face, prominent cleft chin with a small pointed tuft of beard on each prominence and fiercely brushed moustache. The costume is described under (c), p. xi. Cloak over shoulders, tied in knot in front, is red. Gorget, shaded green with yellow edges. Stomacher or tunic, grey with red central vertical band, yellow bordered and similar bands right and left. Upper arms, dark red-brown. Armlets, grey with gold borders, studs and green-jewelled bosses. Elbow-frills, green. Vambraces, yellow and red, red at wrist with three yellow wrist bands. Girdle, white, divided into oblong links. "Sporan", red with buff edges and centre and green frill. Above girdle, red petal-shapes over white and green bands. Grey-buff hip-piece projects below girdle to L.p. Large bow under left arm, dark red.

In foreground, to R.p. stands a Dēvata in *añjali* pose three-quarter face, turned towards vesica. Face, damaged. Flesh, pale, excepting feet which are darker. Hair, grey with

¹ See note on p. 5.

top-knot and heavy tresses falling behind shoulders and studded with gold voluted ornaments. *Mukuta* has white *taenia*, a group of three gold rosettes at centre and one over ear with pink and green leaves above centre group. Ear-rings, gold rosettes. Nimbus has red field surrounded by shaded green, white line, crimson, yellow. The costume is described under (b), p. xi. Necklet, a double row of alternate red and chased gold sections. Carcanet, gold rosettes with coloured beads. Bangles, gold. Stole, dull red. Loin-cloth, buff shaded red, green bordered Skirt, dark red. Kamarband, white with long ends tied in bow hanging down centre to ankles. Belt, gold bordered, divided by transverse gold bars into sections of which the alternate ones are red with gold central boss and the others alternately grey and green. Below belt, *uru-dama* in loops of alternate red and grey and red and green. Sash, shaded grey, the ends loosely tied and floating in bi-symmetrical curves right and left.

Above is a young monk, three-quarter face, turned towards vesica, in *añjali* pose. Face almost all hacked away. Flesh, tanned and shaded. Hair, black. Nimbus has green field surrounded by shaded red, shaded grey, yellow. Robe, bright red with green lining. Under-robe, showing at breast, yellow.

At top R.p. corner is part of a frieze similar to that of Bez. v. F-H.¹ Below frieze is one end of a white horizontal label, probably intended for a Brahmi inscription, but blank.

The next subject shows the two sides of a vesica and parts of nimbus of a standing Buddha figure (missing). The vesica border is of the Chinese cloud-flower type,² with a small naturalistic calyx at base of each flower mass. The ground of this border is brick-red. The flowers, red with yellow calyx and green leaf at top. The inner border shows a red scroll on buff ground. The field seems to be green. An Uigur inscription in black appears on the outer band to L.p.

To R.p. of vesica are three persons. The lowest of the three, of which only part of the head on left side remains, is a *Dēvata*, three-quarter face turned towards vesica. Flesh, faded to buff. Hair, black. *Mukuta* has white *taenia*, a group of three gold rosettes in front with red palmettes and beads above. Ear-rings, gold rosettes with coloured beads. Nimbus has green field surrounded by shaded red, grey and yellow. Armlet, red with gold edges and stud. Bangles, gold with green palmette attached to upper one. '*Upavīta*,' red.

Above is an elderly monk, three-quarter face, turned towards vesica. Face, which is badly damaged, is tanned and shaded. It shows heavy supra-orbital ridges with secondary folds above connected at centre by a short convex line. Nose, large. Chin, deeply cleft. Fold below chin is carried up cheek. Chin and upper lip darkened with grey. Eye-brows, grey and bushy with dark hair lines. Irids, pale grey-blue; pupil black; ball of eye, shaded with grey-blue. Ears, large and pierced. Hair, grey. Head, partly bald on top. Anatomy of neck, strongly emphasized. Nimbus has red field surrounded by shaded green and yellow. Left hand in *vīrarka* pose. Robe, red with green border. The person here represented is evidently a foreigner.

At top is a young monk, three-quarter face, turning away from vesica, both hands raised in teaching pose. Face, damaged. Flesh, faded. Nose, long and fine. Eyebrows meet over nose. Hair, black, short, cut angularly in point between arching eyebrows and forward point at temple and down to front line of ear. Nimbus has green field surrounded by red, grey and yellow. Robe, red with green at breast.

To L.p. of vesica, below in foreground, is an important personage, but without halo, seated in western fashion, on a low stool. His hands are folded in *añjali* pose and he looks towards vesica while a saintly barber, standing behind, cuts off his long hair with a razor. His mouth has been damaged by some dark colour smeared over it. Flesh, faded. Eyebrows, strongly

¹ See No. 3 Case E Room II.

² See note on p. 5.

arched and meeting over the thin, aquiline nose. Eyes, downcast. Hair, in heavy masses behind shoulders, with small locks falling in front of forehead and neck as they are cut off by the barber. Simple *tilaka*. The long, slit lobes of ears carry gold rosettes with bunches of five coloured beads hanging to them. Necklet, in gold and red sections, the gold chased and red and green beads attached to lower edge. Carcanet shows three large gold rosettes. Armlets, red-brown with gold edges and studs, a boss with green jewel on the outer side of each and a green leaf-shaped palmette above in front. Three gold double bangles on each wrist with green palmette rising from the highest on each forearm. '*Upavīta*,' saffron with green pleat. Stole, saffron but no green. Loin-cloth, buff shaded with brown-pink and bordered green. Skirt, brown-pink. Girdle shows buff end hanging between knees. The stool has a green top surface and the outer face of top of frame is brick-red with yellow edges and studs. Immediately below is a band of green scrollwork on white and the same at lower edge of picture. There seem to be also two vertical bands of the same pattern suggesting short legs. Between the scroll bands the surface is divided into rows of alternate brick-red and green rectangles.

Behind seated figure stands the barber-monk with face and head badly broken away and dark colour smeared over the mouth and chin. Flesh, pale. Eyebrows and nose, similar to those of seated figure. Ears, long and pierced. Hair, black and short. Nimbus has red field surrounded by shaded green, light buff and yellow. He wears no ornaments. Robe, red-brown with green borders. Stole, over left shoulder, green. Razor handle, red-brown; blade, warm buff. The barber holds the handle of razor in right hand and pushes the blade forward with the left. The pose of hands is delicate and most expressive.

Behind and above the barber is an older monk, three-quarter face, looking towards the vesica. The face is damaged. Flesh, tanned and shaded. Heavy supra-orbital ridges meet above nose, the upper arched lines bridged by a short convex line. Eyebrows, bushy, grey with black hair lines. Eyeballs, shaded with warm grey. Irids, pale grey, pupils, blue-black. Nose, damaged. Mouth, delicately curved. Chin, slightly prominent and darkened, as is upper lip, with brown to suggest shaven surface. Forehead, round and head bald over top. Hair at sides, brown. Ears, elongated and lobe pierced forming large open ring. Field of nimbus, shaded green surrounded by red, dark buff and yellow. Right hand raised in argumentative or teaching pose. Left hand probably in similar pose but lower and partly hidden by barber's nimbus. Robe, similar to that of barber. Stole, over shoulder, shaded yellow.

All three of these last figures show considerable skill in characterization.

At top is a Vajrapāṇi with his right hand raised above head, grasping vajra and left, hidden behind nimbus just below, grasping a fly-whisk which seems to rest against his left shoulder. Face, badly damaged, is pale and unshaded. His nose is broad and his wide, animal mouth shows its row of upper teeth with tusches at the corners. The prominent, cleft chin has no beard but the heavy moustaches are brushed out fiercely. Hair, long, bushy and lank, either mud colour or never painted in. Top-knot, flame-shaped. *Mukuta* has group of three gold bosses at centre, gold boss at sides and red and green palmette above. Ear-ring, gold boss with bunch of coloured beads attached. Cloak over shoulders, knotted in front, red. Gorget, shaded green with yellow edges. Stomacher, grey with red centre vertical band, yellow bordered and similar bands right and left. Upper arms, dark red-brown. Armlets, grey with gold borders, studs and green jewelled bosses. Right forearm has green elbow-frills and buff and red vambrace. Vajra, of which one end only shows, cross-shaped, the lateral limbs shorter than the longitudinal. Each limb is triangular with apex outward and a ball terminal on each point. Each triangle has a gold midrib, the four midribs meeting at the crossing. The surfaces on the opposite sides of the midrib are respectively shaded green and shaded red and so disposed that when they meet at crossing, green meets red in a mitred junction. The fly-whisk has white hair set in a red knob below which is a white ferrule and dark red-brown stick.

The third subject shows three figures to R.p. of a large vesica which probably enclosed a standing, teaching Buddha figure. The outer border of vesica is decorated with a repeating wing-shape of wavy flames of various colours, pointed end directed outward and upward. At the base of wing is a sort of calyx from which the flames issue. On the inner side of this border are three lines of colour, then a band of dotted rosettes on a faded ground. Then three more lines and the field.

Lowest figure, a standing Brahmin, three-quarter face turned towards vesica, the hands near together near centre of body, the pose of the right hand uncertain and that of left, palm outwards, thumb and index finger directed downwards, other three fingers flexed upwards. Across left wrist hangs a tiger skin which appears again beside right thigh. Lower part of face, damaged. Flesh, tanned. The face is that of a mature bearded man, probably of north Indian race. Eyebrows, blue, rise sharply from beside prominent fold above nose and change their direction abruptly, running outward and slightly upward in a concave curve. Eyes, long, slightly oblique and rather heavy lidded. Nose, rather large and prominent with fleshy wing. Moustache, dull blue, full. Beard, dull blue, medium length, carried up side of jaw, over ear to meet hair. Ear, large with long lobe pierced with large open hole in which hangs a large gold ring with group of five coloured beads at lower edge. Hair, dull blue, wavy, with top-knot and hanging down behind ear and shoulder. It is partly covered in front by a row of red volutes depending from lower edge of *taenia* or planted in the hair as in the case of some of the *Dēvatas*. *Mukuṭa*, white *taenia*, gold band supporting erect red trefoil leaves. Nimbus has green field surrounded by dull red, pale brown and yellow. Necklet, in red and gold sections with green and gold beads attached. Carcanet, gold with green leaves at sides and green and red beads below. Armlet, red-brown with gold edges, stud and palmette and boss with green jewel towards front. Tiger skin, buff with black marking. Kamarband, white. *Uru-dama*, in red, yellow and green sections. Long cords, perhaps part of *uru-dama*, hang at sides. Sash, yellow. Loin-cloth, red-brown with green border at knees. Round the calf of each leg is a short, tightly fitting sheath or legging of smooth fur with longer fur top and bottom edges. The legging extends only from below knee to about ankle. Colour, faded yellow with black details. Anklets, gold with green palmettes. Sandals, red-brown soles and red and yellow straps.

Above and behind, is a monk, three-quarter face, turned towards vesica. Face, damaged. Flesh, tanned and shaded. Hands in *añjali* pose. Eyeballs, warm grey. Face smeared with grey where shaven. Hair, pale grey-brown, cropped short. Nimbus has red field surrounded by green, red-brown and yellow. Robe, red-brown with green at breast. Stole over left shoulder, shaded yellow.

At top is an elderly personage, a *Sādhū*, with large eyes and nose, heavy brows, bushy eyebrows, large moustache and thick beard. In right hand he holds a *tazza* at his breast. Left arm, on which the anatomical structure is strongly indicated, raised high towards his left front. Eyes and mouth, damaged. Flesh, faded. Eyebrows, bushy, grey with black hair lines. Eyeball, shaded with warm grey. Irids, pale grey, pupils black. Hair, warm grey, strained tightly back from forehead and tied in a knob at back of head. Ear-rings, plain ring with two beads and jewelled boss. Necklet in grey and gold sections and with green and grey beads attached. Stole, warm brown with green lining. Nimbus has green field surrounded by red and yellow shaded with grey-brown.

On the narrow yellow borders of the vertical floral band to R.p. are inscriptions in Uigur painted in black.

The general background, faded to green-grey, is powdered in suitable spaces with falling flowers and leaves.

Height 10 ft. 6 ins. Width 16 ft. 2½ ins.

3. Bez. iii. A a.

From inner end of north wall of south corridor.

Probable date, 9th to 10th century A. D.

Fragment of upper R.p. corner of a large painting.

On extreme R.p. is a border of a repeating Chinese cloud-like mass in a quasi-leaf form, growing from an undulating stem and reversed at each repetition. Background of border is bright red between yellow edges. The cloud is yellow and black at its lower end, shades of pink higher up and green at tip. There is some variation in the tones of colour in the repeats.

To L.p. of the border is a small Chinese pavillion with no visible door. It is a timber-framed structure with plastered walls and tiled roof. The surrounding courtyard is the upper terrace of a sub-structure most of which is missing. Timbers, red. Plaster, pinkish white. Tiles, which show the typical Chinese circular ends, grey with lighter grey or white dividing lines. "Barge-boards" of gable ends are green, curled up at their outer ends and finished at their apex in a grotesque bird or griffin head looking along the ridge of pavillion which is also green. At centre of ridge is a green "flaming jewel" finial with red centre. Background of pediment, black against which is a bold Chinese character (天-*T'ien*=Heaven) in dull pink. Above pavillion on a red background are floating lotuses with green cabuchon jewel centres and green leaves.

To L.p. of pavillion is the head of a celestial musician three-quarter face, turned to L.p. playing a sort of flageolet, two fingers of her left hand pressed over two of the notes. Flesh, pink. Eyes, brown. Hair, black, dressed in top-knot and wavy tresses round face and behind ears. *Mukuta* has white *taenia*, gold rosettes and red and green trefoils. Nimbus has green field surrounded by red, yellow, dark pink and yellow. Necklet, gold with red and green beads. Stole, green.

Surface much cracked and abraded.

Height 1 ft. 8 ins. Width 2 ft. 11 ins.

BETWEEN ROOMS I AND II, IN COFFER OF SOFFIT.

Toy IV. vii.

Fragment of ceiling and portions of the adjoining two side walls from a corridor. The ceiling design consists of a great lotus surrounded by white pearls and with very stylised flaming *cintāmaṇi* in the four spandrels at the corners. Along the edges of ceiling next the walls is a simple grey border band, obliquely hatched with black giving a sort of cable effect. The great lotus has a whorl of eight broad, pointed petals and a second whorl, the points of which show between those of the first. One edge of each petal is curled over near its tip as in Roman rosettes. The colour of the petals is now dark red-brown but was perhaps originally pink. In the centre, at base of each petal, is a large light circular patch, shaded off at its edges rather abruptly, into the dark colour. Bold contour lines on petals, pink-white. Background to petals, blue-grey. The centre of lotus is light brown with lighter seeds, outlined red-brown. Stamens are indicated at base of petals by loops of white dots on thin supporting lines radiating from centre. Surrounding centre is a ring of white pearls on black. The outer ring of pearls is also on black.

The four corners have a pale green ground, with *cintāmaṇi* and other details in buff, grey and dark red-brown, outlined black. *Cintāmaṇi* are in the form of elongated hexagons divided into a lozenge at each end by drawing two lines parallel to the two end sides of the hexagon. Each lozenge is divided into four by two diameters and in each of these four divisions is a dot. The centre of the hexagon is divided longitudinally by a line joining the two inner angles of the

end lozenges. One of the two divisions is coloured dark and the other light. Leaf-shaped flames issue from various parts of the *cintamani* and the details of their treatment varies slightly.

Each of the adjoining walls shows two vertical divisions, the dividing band being a label with Chinese inscription. One of the divisions on each wall shows part of head of, probably, a Buddha, with nimbus and above, a tree. Flesh, pink. Hair, grey. Nimbus, has white field shaded to pink surrounded by grey-blue and buff shaded to red. Tree, a black mass with shaded dark brown-pink and grey flowers painted on it.¹

The other divisions are, on one wall, a vertical oblong frame (lower part missing) of white pearls on a grey-black ground. Surrounding it are conventional pink flames. Within, the oblong is divided by dark lines into squares, which, tinted alternately pale buff and grey, look like squares of glass, giving the whole oblong the appearance of a window. To R.p. of this is a vertical acanthus border in pink, buff and grey, of a type which occurs in Gothic painted glass. On the other wall the second division is occupied by successive rows of three flaming jewels similar to those in the spandrels of the ceiling. The vertical acanthus border appears on both outer edges of this wall. Background to all the divisions is light.

Below the "cable" ceiling borders and forming a frieze at the top of each side wall is a band of undulating acanthus in an arrangement of grey-blue, buff, green and dark red-brown on a dark red ground. The border has a Byzantine character. All colours have probably changed considerably.

Ceiling fragment. Length 4 ft. Width 4 ft.

One side wall. Height 1 ft. 8 ins. Width 4 ft. 3 ins.

Other side wall. Height 1 ft. 6 ins. Width 3 ft.

¹ Cf. tree in M. III. 003. No. 29 Case C Room III.

ROOM II.

CASE A.

I. Bez. i. H. I.

From west wall of west corridor.

Probable date, 8th to 9th century A.D.

Three rows of seated Dēvatas, turned three-quarter face looking towards L.p., hands in *añjali* pose. All the figures are nimbate and the upper part of a fourth row appears at lower edge of the fragment. For scheme of costumes see under (b) p. xi. The flesh of all is slightly tanned.

Top row, R.p. Face slightly damaged. Eyes, downcast. Hair, black, knotted on top and in wavy tresses round face, encircling ear and hanging in short separated locks on shoulders. *Mukuta* has white *taenia* and traces of grey in rosette ornaments. Nimbus has red field with darkened edge surrounded by grey with black outer edge and yellow. Necklet, gold and red with green beads. Carcanet, gold with red bead. Armlet, gold with red-tipped palmette. Bangle, gold. Stole, green. "*Upavīta*" and skirt, red.

Top row, centre. Upper part missing. End of drapery falling below hands, red. Girdle, white. Skirt, red. Pose, seated cross-legged.

Top row, L.p. Right shoulder, upper arm and part of right leg only. Hair, dull red, in heavy tresses behind shoulder. Nimbus has green field surrounded by red and yellow. Armlet, gold. Girdle, white. Skirt, red. Pose, seated crossed-legged on lotus with green centre.

Second row, R.p. Hair as first. *Mukuta* has white *taenia*, gold rosette above ear, green leaves and flower in front over two red beads. Nimbus has red field surrounded by green and yellow. Necklet as first. Armlet, deep red-brown with gold stud and gold edges, green palmette on upper edge. Drapery, green. Between this and the next figure is red drapery over leg of a missing figure. Gold bangles on wrists appear between upper curves of halos.

Second row, centre. Side of face, damaged. Hair, deep red-brown dressed in loose trefoil top-knot confined by a plain scroll-shaped band and with heavy plaited wig-like tresses descending from brow to shoulders and studded with a gold ornament at each fold of the plait. Nimbus as third. Necklet as first but without beads. Carcanet, gold, composed of three gold rosettes in centre with green and red beads attached below and large red bead banded with gold at junction of supporting neckband and rosettes. Armlets, deep red-brown with gold edges and cloud-scroll palmettes. Bangles, gold. "*Upavīta*" red. Girdle, white. Skirt, red.

Second row, L.p. Right eye damaged. Flesh, as first. Hair, as first. *Mukuta*, white *taenia*, gold rosette above ear, gold anthemion in front with beads below. Nimbus, as first. Necklet, deep red-brown with gold transverse bands and green and grey beads at lower edge. Carcanet, three large gold rosettes (two covered by hands), gold neckband meeting right and left rosettes in diverging foliate scrolls; green and grey beads below. Bangles, gold. "*Upavīta*", green. Stole, dull pink. Girdle, white. Skirt, red. To L.p. appears a part of the red stole of another figure.

Third row, R.p. Centre of face damaged. Hair, as first but with tresses behind shoulders. *Mukuta*, has white *taenia*, gold palmette with rosette and two beads in centre, gold rosette at each side. Nimbus, as first but with well defined white line between red field and grey border. Necklet, as first. Carcanet, as first. "*Upavīta*", green.

Third row, centre. Upper part of face damaged. Hair, dark red-brown, dressed as the third to L.p. in centre row. *Mukuta* has white *taenia*; red rosette with cabuchon centre over

ear; centre palmette, gold with two beads below. Ear-rings, gold rosettes covering end of lobe of ear, two red beads below rosette and larger, green bead below these. Necklet, as first with green and grey beads. Carcanet, as the third to L.p. in centre row. "*Upavīta*", red.

Third row, L.p. Face badly damaged. Similar to figure immediately above but with slightly different *mukuta*. Armlet, dark red-brown with gold edge and stud. Finger-nails, pointed.

To L.p. are portions of buff, green and dark red drapery of a missing figure.

Below are the upper edges of the nimbi of three more figures.

Height 3 ft. 10 ins. Width 3 ft. 5 ins.

2. Bez. i. A-D.

From east wall of west corridor of shrine.

Probable date, 8th to 9th century A.D.

Fragment showing part of canopy and Bodhi tree, with six adoring *Dēvatas* on the L.p. looking towards the canopy.

The canopy seems to be constructed on a dark red-brown band with yellow edges and studs. The upper edge terminates at each end in a fleur-de-lis palmette finial of which the central leaf is flame-shaped. Above the band is a group of three bell-shaped domes coloured in horizontal bands of red, green, dull pink and grey, each dome surmounted by a flame finial. The upper edge of canopy band carries a row of shaded pink lotus petals and from lower edge hangs an elaborate valance consisting of a double row of V-shaped tabs, alternately shaded red and shaded pink, each with a yellow centre, in front of a narrow band of grey and white vertical stripes edged with white guttæ. Behind these are draped two rich red festooned cloths edged with larger white guttæ. In front of each cloth hangs a festooned golden band carrying at its centre a large golden boss or rosette and four small ball-jewels, alternately grey and green disposed round it. At each of the upper ends of the gold bands is a green ball-jewel. From the fleur-de-lis terminals of the canopy band depend tassel-shaped pleats of green cloth, each with a central pleat composed of imbricated V-shaped tabs of many colours. A similar pleat hangs in centre covering the contiguous edges of the festooned cloths. Almost surrounding the canopy are great daisy-like whorls of long green leaves each whorl having a pink peony in its centre. A few stems of the tree bearing these blossoms appear to L.p.

To L.p. of canopy is a frieze of festooned red cloth similar to that of the canopy but instead of the jewelled band there hangs a pleat or sash of white cloth tied in a bow.

Below the frieze the six *Dēvatas* are grouped in three rows of two each. Whether they are standing or sitting (as in Bez. i. H. I.)¹ or kneeling (as in Bez. i. M. N.)² is not clear but they all seem to be adoring and they are all three-quarter face and looking towards canopy.

The *Dēvata* at top R.p. has flesh tanned and shaded. Contour lines, black. *Tilaka* indicated. Hair, dark red, dressed in top-knot and in tresses crossing forehead, two loops hanging below ear and long tresses behind shoulders. A buff *taenia* carrying gold ornaments surrounds top-knot and the ends hang down behind. Necklet, in red and gold sections. Nimbus has green field surrounded by rings of white, red shaded towards outer edge and yellow. Carcanet, gold (mostly broken away or hidden). "*Upavīta*", red contoured with darker red.

Top L.p. figure is same as first excepting that hair is black and an armlet appears on right arm.

¹ See No. 1. Case A, Room II.

² See No. 3. Case C, Room II.

Middle row, R.p., same as last but hair grey. The folded hands are visible with gold bangles on left wrist. Detail of necklet. faded.

Middle row, L.p., as first but drapery, green.

Lower row, R.p., as first but hair falling to shoulders in heavy wig-like mass and studded with gold ornaments. A simple *taenia* encircles top-knot.

Lower row, L.p., as first but hair black.

To L.p. is part of arm wearing dark red-brown armlet edged with gold and dark red and yellow drapery of another Dēvata.

Height 3 ft. 9½ ins. Width 6 ft. 2 ins.

3. Bez. xiii. C.

From south wall of south corridor of shrine.

Probable date, (?)

Head and shoulder of Buddha with right hand raised to breast in *abhaya mudrā*. Part of chin and right shoulder broken away. Flesh, pale but greatly discoloured by oxidation. White of eyes oxidised to dark grey. It is probable that a lead white was used in this picture and the oxidation has been in proportion to the amount of white pigment used. For example, the white of the eyes has turned darker than the surrounding flesh colour. Hair, moustache, "imperial" and eye-brows, blue. Trace of green nimbus to R.p. of cheek. Very delicate and firm drawing. *Intonaco*, unusual, having a layer of fine-grain, hard, flexible dark red clay below a coarser layer of the usual grey, fibrous mud. This and Bez. xiii D.I. appear to belong to a distinct school differing in several respects from any other examples in the collection.

Height 1 ft. 5 ins. Width 3 ins.

4. Bez. xiii. D. I.

From south wall of south corridor of shrine.

Probable date, (?)

To R.p. part of head and shoulders of a young monk, three-quarter face, turned to R.p., with hands in *añjali* pose. Face and right shoulder badly damaged. Flesh, pale, partly oxidised especially the whites of eyes. Eyebrows, faded. Hair, blue-black. Nimbus, green, bordered with buff. Robe, pale pink shaded with red and blue edged. Under-robe, blue-black. Background, dark rich red. Outlines, black.

To L.p., head of Bodhisattva, three-quarter face, looking to R.p. Right side of face, damaged. Flesh and eyes as those of monk to R.p. *Tilaka*, grey (oxidised). Lips, white. Eyebrows, less arched than usual and not meeting. Moustache and "imperial" as in Bez. xiii. C. Hair, black, dressed in top-knot and thin tresses, two looped over ear and others hanging to and rippling forward over shoulders. Nimbus has white field surrounded by shaded blue and red. Collar, in double band, pink and grey. Robe, red. Good, delicate brush work and same school as Bez. xiii. C.

Height 1 ft. 3 ins. Width 1 ft. 9 ins.

5. Bez. xi. A-C.

From west wall of shrine.

Probable date, 9th century A.D.

Represents a group of monarchs (?) gathered round the body of the dead Buddha. The whole of the Buddha is broken away leaving only a small part of the edge of the vesica which surrounded the figure.

To the extreme R.p. of the fragment is a Lokapāla (?) with round staring eyes and a halo. Next to him is an Arab chief with red complexion and green eyes. Behind him and above is a Chinese dignitary wearing the headdress of a judge. Further to L.p., at top, a man in a white turban and below, to L.p., a Persian with rather grotesque nose, long moustaches, carefully trimmed beard and a high wing-shaped hat. In top L.p. corner, a head wearing a simple *taenia* with bow and streamers at back. Below is part of a head with long curls and a western type of crown but with domical centre and flaming-jewel crest. At bottom corner is the conical cap of a Himalayan hillman.

There is great variety in the types represented and their various expressions of grief, which give especial interest to the picture.

Against the background at top are green trees with dark red-brown trunks and branches.

The surface of the picture is badly abraded and faded.

Height 4 ft. 8 ins. Width 5 ft.

6. Bez. xiii. B.

From south wall of south corridor.

Probable date, 8th to 9th century A.D.

Above, two bands of dark brown with Brahmi inscription faded to grey. Between these, a band of cloud scroll in blue and bright pink on a green ground. Above upper inscription, on a green background, the feet (oxidised) of two figures in long white and red robes to L.p. To R.p., light blue, brown and buff details, too fragmentary to elucidate.

Below inscriptions is a floating Apsara turned to L.p. Flesh, oxidised but with patches still showing the original colour. Hair, black with light bows of *taenia* near ears. The long, streaming robe is pink-white, the short robe dull red-pink edged with blue. Stole, curled round arms and arched above head, pink-white, with blue reverse.

Floral cloud below figure, pink-white, green and red-pink. Background, dull red-pink.

Same school as Bez. xiii. A.¹

Badly abraded, scraped and discoloured.

Height 1 ft. 3 ins. Width 2 ft. 5 ins.

7. Bez. xiii. D. 2.

From south wall of south corridor of shrine.

Probable date, 8th to 9th century A.D.

Shows a figure dressed as a Dēvata or Bodhisattva, three-quarter face, turned to L.p., kneeling at a divan and presenting an offering in a bowl. Shoulders and head of figure, destroyed. The dress consists of a long red skirt covered to thighs by a loin-cloth of pale pink held up by a grey kamarband. A long pink stole with blue lining, winds about arms and body. On wrists are bracelets with large blue floral jewels.

To R.p. is the lower part of a standing figure in dress similar to that of the first. Round hips appears to be a narrow green cloth. Part of both hands is visible grasping some object not distinguishable.

There is probably part of a third figure further to R.p. but very indistinct. All have bare feet.

The divan to L.p. is rectangular with moulded red cornice and base. Corner pilasters, blue. Panels at sides, buff with seven irregular scattered shapes in buff, outlined black, painted on the

¹ In this case.

nearest panel. On flat top of divan lies a dog resembling an Afghan hound, with smooth body and furry ears, jowls and tail. His body faces the figures but his head is turned away from them. His jaws, slightly open, rest upon his left foreleg and he wears an expression of grief. Round his neck is a buff collar to which is attached a large cat-bell.

Above the dog and beyond, is a brick plinth in alternate grey and buff bricks, with a green slope or stairway leading to the top on which is a polygonal (hexagonal ?) pedestal, green on top, where sits a dog facing to R.p., similar to the one below but in the alert pose usual with a *Kylin* and the squirrel-like tail erect.¹

Background of lower part, green. A band of red lies between the green and the base of the wall. Above the wall, pale pink-buff. Outlines, black.

Much abraded and broken.

Height 1 ft. 5 ins. Width 1 ft. 10 ins.

8. Bez. xiii. A.

From south wall of south corridor of shrine.

Probable date, 8th to 9th century A.D.

Four or five male figures are seen wading to L.p. in a stream of very turbulent water. They seem to be nude excepting for a scanty, closely tied *dhōti*.

The first two figures to L.p. have the left hand upraised to shoulder level. Flesh, oxidised to brownish black. Hair, blue-black. The *dhōti* of the first to L.p. is white edged with green; the second, red edged with green and with white (probably abraded green) at waist. The next two to R.p. show no *dhōti*. To extreme L.p. is a small fragment of a fifth figure and to R.p. is the top of the head of another. All appear to have long hair dressed in a high top-knot with tresses hanging behind shoulders.

The water is blue-grey contoured in Chinese style, with blue. There appears to be the snake-like body of a dragon winding through the water. It is dull pink with the scales outlined in grey. This is perhaps the under side, the upper being green and looking more like the banks of the stream but too badly damaged to determine whether it is a dragon or land. In top R.p. corner is a flying duck in dark brown. At lower edge, a band of dark brown with traces of a Brahmi inscription in a lighter colour.

The whole piece has been badly hacked and cut about.

Height 1 ft. 2 ins. Width 1 ft. 10 ins.

CASE B.

I. Bez. x. C.

From north-west end of north-west wall of shrine.

Probable date, 8th to 9th century A.D.

Three Lokapāla figures, one above and behind the other. The lowest seems to be kneeling and the others standing, all facing to L.p. At top L.p. edge is part of a vertical label in which are a few Chinese characters. Lowest figure has the body tilted slightly backwards and gaze directed upward. The right arm crosses in front of breast, the hand on a level with head as though in supplication but hands not distinguishable. There is a claw-like object in front of face which

¹ This is perhaps the story of the white dog of Suka which in a former birth was Suka's father, who, before his decease concealed his treasure by secretly burying it in a spot beneath the divan. The upper dog is perhaps barking as Buddha and the lower, the same dog being coaxed to discover the buried treasure indicated by the shapeless objects below divan.

is probably not one of the hands. Flesh, oxidised to dark liver colour. "Whites" of the eyes, black, round and staring. Cheeks, full, features small. Hair, blue-grey at forehead. *Mukūṭa*, uncertain but a pink flame-shaped ornament in front. Ear-rings have large rosettes with beads below. Nimbus, oxidised to dark liver colour. Costume, that of a warrior, or Vajrapāṇi (for description see under (c) p. xi). Colouring is almost all perished. The general character of the figure is rather Burmese.

The second figure is also in warrior dress and stands holding a dish between the hands in front of breast. The dish seems to contain a small flaming cup, probably a form of censer. Flesh, as first figure. Head, well drawn and carried with dignity. Eyebrows, raised, sloping sharply down at their inner ends. The hands are very delicately drawn. *Mukūṭa* and ear-rings, as first. Nimbus, green. Necklet, gold-spotted (or granulated ?) with red. Gorget, green. Upper arms, now a pale dull pink. Armlets, faded. Forearms, dark grey, buff and pink. Tunic, grey; this may originally have been yellow. Stole, pale dull pink. Girdle, discoloured to deep red-brown, with lunette above in green, red and pink. "Sporān", yellow centre surrounded by dull pink and blue-grey. Short skirt (kilt), in three horizontal bands; the upper one dark grey between blue line below and blue and yellow above: middle one, green between yellow and pink; lower band, dark grey between blue. Probably there was a green frill at the lower edge. Mantle, tied in front of neck. The legs are armoured and discoloured.

The upper figure is dressed as a Bodhisattva and is perhaps a Lokapāla (Vaiśravaṇa). The face is that of a satyr and is elderly, rugged and bearded. The hands hold a censer from which rises a spiral cloud of smoke. Flesh, as the others. Contour lines frequently double, caused by a line of high-light drawn parallel to outline having turned black. The flesh contours are red and are now lighter than the oxidised high-lights. The hands are well drawn. Necklet, shows traces of red. Bangles, now blue-grey and probably originally gold. Censer, gold with green top. Stole, red, lined green.

The whole is much broken and the painting has faded and oxidised sometimes completely changing or obscuring the original colours. The excellent drawing and the manner of posing the figures suggests Chinese work, a supposition supported by the condition of the colours and the Chinese inscription.

Height 6 ft. 6½ ins. Width 2 ft. 1 in.

2. Bez. xii. A-I.

From inner end of south-east wall of shrine.

Probable date, 8th to 9th century A.D.

The painting is divided into three sections. In the first to L.p. is a standing Buddha turned three-quarters to L.p., the head, which has been defaced with smears of mud, is similar to that of Bez. iii. C-F, but turned the other way. White high-lights show on lips and moustache. Patches of sienna show that it was heavily shaded. The right hand is raised in *vitarka mudrā* and has traces of web between thumb and fore-finger. The left hand hangs down holding fold of robe. The sandalled feet rest upon two blue lotuses. Upper robe, red; middle robe, blue; under robe, dark pink, figured with grey and buff floral sprigs. The jewelled garland is made up of alternate round rosettes and long lenticular beads with a cluster of three small round beads at each end of the long beads, a bead at each side of every rosette and every long bead with the addition generally, of a small palmette behind each of these lateral beads. The garland hangs in two loops—one across chest and the other about to knee level. A tassel hangs from this second loop. Horizontal loops pass round the upper arms just below shoulders. The two free ends hanging from the forearms down the sides, have tassels at their ends. The tassels are all very elaborate and consist of a domical jewelled cap from which issues a central tassel in four

horizontal rows, coloured red, green, red and grey-blue. At the lower edge is a row of silver guttæ. At each side of the central part of tassel is a sort of grey-blue wing, which forms a background for the brilliant colours of the central part. The lotuses under the feet have green centres surrounded by a yellow line and a row of pale blue petals, with white edges. The petal-shaped vesica and the circular nimbus have the field composed of zigzag bands of red, green, blue and yellow, surrounded by a dark red border with grey and white dotted rosettes and an outer border of wing-shaped palmettes, each composed of concentric bands or whorls of red, dark pink, green, blue and white, all shaded and outlined with black or white. The arrangement of these colours is varied in the successive wings so that two alike do not come together.

Seven attendant figures surround him, three to his right and four to his left.

The lowest figure to R.p. is a Buddha kneeling on one knee and in *añjali* pose, looking up towards the central figure. The flesh is pale, clumsily shaded with pale purple; small moustache and "imperial". Simple *tilaka* on forehead. Hair, blue, trimmed angularly. Nimbus has red field surrounded by green and pink. Upper robe, purple-red edged with green; middle robe, blue; lower robe, grey shaded with grey-blue. Lotus has dark, shaded brown-pink petals edged with grey. The feet are bare and no ornaments appear on the robe.

Above and behind is a *Dēvata*, badly damaged, turned towards centre. The left hand is at centre of body, the palm turned outward and knuckles downward, fingers flexed upwards, excepting fore-finger, which is extended downwards (*sūchī hasta*). The nimbus is the same as that just described. For description of costume see under (b) p. xi. Flesh, pale. Hair, blue. Drapery at chest and arm, red. Loin-cloth, grey, bordered with blue. Sash, green. Belt, in panels of red, white shaded with blue, red, green, blue and red. Skirt, shaded red. Stole, white shaded with grey-blue. Lotus, red with green centre.

Above is an elderly shaven monk whose head is very finely drawn. He is three-quarter face, in *añjali* pose, looking towards centre. The eyes are round, staring and the "whites" oxidised to red-brown. Irids, grey-green. Supra-orbital prominences are strongly emphasized. Face and neck, wrinkled. Lips, slightly parted showing teeth. Chin, square. The surface of skull is dotted with red which was probably originally white, suggesting stubble of shaven hair. Nimbus has green field surrounded by shaded red and buff. Robe, dull red-brown, green bordered.

To L.p., below, is a dwarfish figure of a young man carrying a golden dish of cakes (?). He walks towards centre but looking back. He wears a red cap with five green spots (jewels?) on it and red and gold necklet and armlet. His scanty loin-cloth, grey shaded with grey-blue and edged with buff, has the appearance of *caleçons*. Round the calf of the leg he wears a band of spotted fur (leopard or cheetah) edged above and below with a different, blue or grey fur. There is nothing to show how these peculiar "leglets" are held in position. Girdle, white, tied in a bow in front with long end hanging from bow "*Upavīta*", red. Stole, green lined red.

Behind is a *Dēvata*, turning towards centre, with hands folded in *añjali* pose. For costume details, see under (b) p. xi. Face and body, broken. Flesh, pale. Small moustache. Hair, blue with two tresses looped over ear. Necklet, red with gold edges. Nimbus has green field surrounded by shaded dark red and buff. Girdle, red and buff with buff (gold) mounts. Loin-cloth, buff shaded with red and bordered white. Long skirt, grey shaded with grey-blue. Sash, white shaded with pale blue. "*Upavīta*", dull red.

Above is a monk in *añjali* pose. Flesh, pale, shaded with warm grey. Hair, blue. Robe, white shaded with blue-grey and bordered with brown; lining, dull red. Nimbus has red-brown field surrounded by shaded blue and grey (yellow?).

At top, a *Dēvata* looking down towards centre, the right hand raised above the head in the act of throwing a flower taken from the tray of pink flowers held in the left hand. For details

of costume, see under (b) p. xi. Flesh, pale, outlines faded red. Eyebrows and moustache, black over grey. Hair, blue detailed black. Necklet, red and gold (now grey). Armlets, red edged gold. Stole, dull red-brown. Skirt, grey (yellow?) shaded with sienna. Nimbus has green field surrounded by shaded red and grey (yellow?).

In the R.p. top corner is a walled quadrangle with a pair of slightly opened gates on one side, approached by a flight of steps built of black and white (?) stones placed chequer-wise. Within the enclosure are two Chinese pavillions, the nearer, larger than the further one, or perhaps the same size but in faulty perspective. In the end wall facing to R.p. of nearest pavillion, is a double door slightly open and on the side wall, a window furnished with square lattice work. The details of the further pavillion are not clear. Both are timber framed with bracketted, overhanging eaves, tiled roofs with flaming jewel central ornament on the ridge which terminates at each end in a bird's head turned towards central ornament. In the tympanum of the gable of the nearer building is the Chinese character 天 (heaven). The building stands on a high plinth of black and white stone, laid chequer-wise, a flight of steps giving access to the doorway. The outside of the enclosure wall is covered with scroll work in black outline, with the parapet forming an upper border of discs in black outline on white. The inside surface of parapet is composed of a black and white counterchange in scaphoid blocks. Trees growing outside the walls, lift their foliage to the level of the pavillion roofs. The gates of wall and house have their lower parts composed of one slab studded with six bolts in two rows of three each. The upper part is framed and boarded. Between lower and upper parts is a strip of four small panels framed between rails and stiles with a central stud in each panel. The frame (architrave) of the doorway is carried completely round as in Indian wooden doorways.

In the second section is a central Buddha turned three-quarters to R.p., standing with sandalled feet on lotuses which rest on a raft-like boat floating in a stream. The right hand is upraised to shoulder level, thumb and finger together in teaching pose; the left hand rests on the upper edge of outer robe in front of centre of body. Face, badly abraded. Flesh, pale but heavily shaded. Other details resemble those of the central figure in previous section. Outer robe, red; long under-robe, red and middle robe showing blue above ankle level. At upper part of body below breast, a close-fitting under-robe of grey with buff edges. Jewelled chains with large tassels hang from shoulders. The field of vesica and nimbus is composed of long petals radiating from figure, with tips curled over at outer ends forming a border. The petals are red, green, dull pink and grey, with buff midribs and the tips of the same colours but arranged to contrast with the inner colours. Surrounding the field and divided from it by thin buff and green bands, is a band of dull red-brown lattice pattern on buff, with central red-brown lozenge or half lozenge, in each opening. The outer border, divided from lozenge border by narrow bands of buff and blue, is a series of bunches of multi-coloured "flames" in buff, red, green and blue on a dark red-brown ground. At the base of each "flame" cluster is a sort of buff calyx from which the "flames" issue and between clusters is a buff pearl. The outer lines are buff. On each side of boat are red, eroded river banks, topped with green foliage and flowerets. Each point of the bank is edged with buff and outlined with black.

Seven attendant figures surround the Buddha. To R.p. at lower corner a man presents a tray of fruit (?). His head is missing but his black-bearded chin and black tabs hanging from his headgear suggest his being of Iranian nationality. In front of him are a white horse and a camel, each of which carries a load, presumably of gifts. To his left front is kneeling a fair grey-bearded man in a pointed cap, looking to R.p., with hands together. His lower garment is red and the flaps or panniers of his tunic are black edged with green. The body of the tunic is green with buff collar.

Between the two figures is the grey tunic of a third, the upper part broken away. Above, a Dēvata with hands together, turned towards central figure. Behind and above is a Vajrapāni

of usual demon type carrying a vajra in the right hand and flourishing a fly-whisk in the left. For general description see under (c) p. xi.

To L.p. in lower corner kneeling on one knee is a man of Persian type, with pale face, short dull brown beard and moustache and brown streamers from his hat. He is dressed in a grey tunic bordered and cuffed with dark red, red bands round upper arms and fur wristlets, white or pale buff breeches and soft, black top-boots with green borders, held up by narrow suspenders. He holds in both hands a tray of cakes or tartlets which he seems to be offering to the Buddha. Behind and above him is a fair plump-faced man with round eyes and brown hair arranged in a fringe of short tails across his forehead and longer ones down the side of his face. His head-dress is white and appears to be a folded napkin. His dress is green.

Above is a shaven monk with plump face and small moustache. He looks towards the Buddha and with his left hand is copying the gesture of the Buddha's right hand. His nimbus is similar to that of the Vajrapāṇi opposite.

In the third section, in foreground is a finely drawn figure in meditation, Subhadra (?), seated on a small carpet. The face is that of middle age, eyes downcast and a thin moustache. The hands rest one on the other, palms up, in the lap. The robe, which is white with buff borders and bands decorated with scroll work, is draped over the head and falls open from the neck to the hands and shows a close-fitting green under-garment with red and buff border, passing over the left shoulder and under the right. A red cord confines it at waist. A four-line Uigur inscription appears just below the hands and a short inscription in the same characters is on the breast.

Above and behind this figure is a group of four musicians all turned to L.p. The lowest to R.p. is an elderly bald-headed *biwa* player who uses a plectrum to pluck the strings and beats time with the great toe of his left foot. Complexion, pink. Eyes, long and rather full and oblique. Lips slightly parted as though humming. Necklet, red. Ear-rings and carcanet set with green jewels. Armlets, gold. He has dark brick red caleçons edged with green and over this an apron of grey fur lined with pink. Girdle, white. Stole, white, shaded with grey. Legs and feet, bare excepting for white anklets. The guitar or *biwa* is white with dark sides and head. Plectrum, dark red-brown.

To the left of this musician is a flute player (head missing). This player is using a cross flute, the end of which is just visible. He is dressed very similarly to the *biwa* player but he has buff edges to his caleçons and wears fur leglets. The figure is outlined with black.

Above are, to R.p., a red-bearded, green-eyed drummer who carries the drum under his right arm and beats it with a round-headed drumstick carried in the left hand. To left, a player of cymbals, which he clashes above his head. Both appear to wear fur loin-cloths. The cymbal player has a pelt over his left shoulder and fur leg-bands.

Above and behind the musicians are two faqirs of regular Indian type, coarse featured and ash-smeared. The one to R.p. carries a crutched stick over his right shoulder and both have the left hands upraised as though in acclamation.

To the L.p. is an elderly shaven monk kneeling on one knee on a rug. His left hand supports his slightly bowed head and his right rests on his right knee. His open mouth indicates that he is loudly wailing and his whole pose is eloquent of abandoned grief. The whole of the group in this section is associated with the death or Nirvāṇa of the Buddha whose recumbent effigy formerly stood in the shrine and adjoined this painted wall.

Along the upper part of the wall towards the L.p. is a row of seated Buddha figures on lotus thrones with haloes and nimbi. This was probably continued along the whole wall and repeated vertically over the surface of the vaulted ceiling. The lower edge of wall has a border of squares

decorated with lines radiating from a central spot in each square. Three vertical border bands at the sides of the two first sections are decorated with a floral scroll on green ground.

The general background is red with lotus-like flowers floating on it, each with a pendent green leaf. Round the head of the weeping monk are more elaborate floral scrolls.

Height 11 ft. 10 ins. Width 18 ft.

3. Bez. x. G. H.

From vaulted roof of shrine.

Probable date, 9th century A.D.

Part of two rows of Buddha figures seated on lotuses. The lower edge of the lotus seats of a third row appears at the top of the fragment. The whole of the roof was covered with these figures as with a diaper. At the centre line of the zenith of the vault, where the rows of Buddhas from opposite walls met, the highest figures on each side necessarily came head to head. The work is rough and the drawing, especially of the drapery, very stylised. Flesh, pale with black outlines. Hair, grey. Robes, pinkish-red, outlined with red. Under-robos, grey, bordered with pink. Nimbi have pink field surrounded by shaded green or grey and buff. Vesicas have alternate fields of white with grey rays and pale green with green rays, surrounded by shaded pink and buff. Lotus seats have green centres with surrounding petals in alternate flowers, shaded grey and shaded pink-purple.

Background, light brick-red, with flowers of same colouring as lotus seats.

Height 2 ft. $3\frac{3}{4}$ ins. Width 3 ft.

4. Bez. ix. A.

From south-east wall of shrine.

Probable date, 8th to 9th Century A.D.

Fragment from Prānīdhi scene, showing L.p. side of vesica and nimbus of a standing Buddha figure with three adoring figures to L.p. At the top is a frieze of festooned textile of a type similar to that on Bez. i. A-D.¹ The whole is very badly oxidised and discoloured.

Central figure was evidently turned towards L.p. as the upraised left hand is extended in teaching pose in that direction. Left arm and hand of Buddha show traces of shaded flesh colour, discoloured robe over shoulder and arm and a floral garland hanging over fold of arm. Nimbus and vesica have the field of many-coloured vertical zigzags, faded, surrounded by red (?) now blackish brown on which are traces of rosettes and an outer zone, probably green, with discoloured scroll pattern with triple "flame" at each repeating volute.

At bottom of fragment is a kneeling figure looking upward, dressed as a Bodhisattva, presenting to the Buddha an object looking like an animal's skin, yellow with dark tiger-like stripes. Flesh, discoloured. Mongolian type of face. Details of costume described under (b) p. xi. Loin-cloth, yellow shaded with dull red and with red-brown border. Skirt, a fine dark orange-red. Stole, brown-pink. Nimbus, faded and discoloured.

Above and behind is a monk, in *añjali* pose turned towards Buddha. Very much faded and discoloured. Nimbus has field probably red surrounded by green and another faded zone. All other colours are indistinguishable.

At top is a Bodhisattva in *añjali* pose turned towards Buddha. Flesh, faded. "Whites" of the eyes, oxidised to black. Hair, colourless—perhaps grey.

¹ See No. 2. Case A, Room II.

The whole has been reduced by abrasion and discolouration to a scheme in blackish-brown and buff, with traces of original colour here and there. The lower part shows best preservation. Wherever green probably was, is now bare mud colour as though the green had scaled off carrying the white priming colour with it.

Height 5 ft. 6 ins. Width 1 ft. $2\frac{3}{4}$ ins.

CASE C.

1. Bez. xi. D. E.

Probably from vaulted ceiling.

Probable date, 8th to 9th century A.D.

Four Buddha figures are seated in two rows of two each, facing to R.p. and resting on streaming clouds. They all wear the barred robe and have the left hand resting in lap, palm up and the right raised in teaching pose. Flesh, rather tanned. Hair, grey, outlined red. The outer robe is pink with buff bars and perhaps green lining, if it is this which shows near right elbow. The under-robe is unusual. It has an upper border of buff which extends from the left shoulder to the right side. Below is a sort of waistband of grey-black, below which the garment is green and above, light grey. No lotus is distinguishable under the figures but between them and the clouds below is green, which may represent the lotus seed-table. The clouds are green, pale pink and pink-red. The colouring of the haloes is faded and is the same in alternate figures. Nimbi have pink field surrounded by shaded grey and buff, alternating with red field surrounded by green and buff. Vesicas have green field surrounded by pink and buff alternating with shaded grey field surrounded by white, shaded grey, pink shaded to brick-red and buff. The whole is badly abraded.

Height 4 ft. 5 ins. Width 3 ft. $6\frac{1}{2}$ ins.

2. Bez. i. J. K.

From northern niche of west wall.

Probable date, 8th to 9th century A.D.

Fragment showing three Dēvatās or Bodhisattvas seated cross-legged on lotuses, against a rich crimson-brown background. Their ornaments and drapery are similar to those of Bez. i. A.—D.,¹ H. I.,² L.³ and M. N.⁴ The costume is described under (b) p. xi.

The first to R.p. shows part of left side of figure, which, judging from the pose of left hand (*vitarka mudrā*) was turned towards the other two figures. Flesh, pale, shaded. Hair, dark red-brown in long wig-like style with gold studs. Bangles, gold. Loin-cloth, pale pink with green hem. Skirt, dull red. Stole, pink-red. “*Upavīta*”, red with green pleat. Nimbus has green field surrounded by pink and paler pink zones; the two pinks divided by a dark red-brown line and a white line at outer edge of green field.

The second figure is three-quarter face, looking to R.p. Right hand rests on right knee with three fingers lightly flexed, the first finger half extended. Left hand raised to level of left breast in *vitarka mudrā*. Face, badly damaged. Flesh, faded. Hair, faded black, dressed in top-knot and long tresses hanging to shoulders and divided into several wavy ends arranged on front of shoulder. *Mukuta* has white *taenia*, gold rosette over ear and a group of three rosettes in centre. Necklet, alternate green and red sections divided by gold bars. Carcanet, three rosettes

¹ See No. 2. Case A, Room II.

² See No. 1. Case A, Room II.

³ See No. 2. Case F, Room II.

⁴ See No. 2. Case C, Room II.

with coloured beads attached. Armlets, red-pink. Three gold bangles on each wrist. Loin-cloth as first figure. Skirt, pale grey-brown, contour lines black. Stole, pink-red. "Upavīta", green with pink-red pleat. Lotus seed-table, green. Nimbus, red field surrounded by green and pink-buff.

The third figure is turned as the second. Mouth and chin are destroyed. Hands, in *añjali* pose, nails pointed. Flesh, as second figure. Hair, faded black, arranged in top-knot and tresses looped over ears and falling behind shoulders. *Mukūṭa*, as second figure. Ear-rings, gold rosettes with two small beads and one large one in a group below. Necklet, as second figure. Carcanet, as second figure but large bead at outer side of end rosette and neck band has lower edge scalloped. Lotus seat has green centre and bi-lobate drooping petals in dark red shaded to white.

Height 2 ft. 6 ins. Width 3 ft. 3 ins.

3. Bez. i. M. N.

From west wall of west corridor.

Probable date, 8th to 9th century A.D.

Fragment showing two rows of two Dēvatās each, three-quarter face, looking to R.p. Each is on a lotus in pose of adoration. To R.p. appears part of a third figure in upper row and at top edge parts of other figures above.

The first figure to R.p. in upper row kneels on lotus, hands in *añjali mudrā*. Flesh, tanned, shaded. Left eye damaged. Hair, dark red-brown, in top-knot and tresses falling behind ears and in several separate rippling locks over front of shoulders. *Mukūṭa*, white *taenia*, gold rosettes and a red bead over centre. Necklet, faded. Carcanet, gold neck-band with lower edge scalloped, two rosettes in centre with coloured bead to R.p. Armlets, dark red-brown studded and edged gold and with green palmette at upper edge. Bangles, gold. Loin-cloth, buff (yellow?) with green hem. Skirt, bright brick-red. Girdle, white. "Upavīta", warm grey with dull pink pleat. Nimbus has green field surrounded by dull red and yellow. Lotus seed-table, green surrounded by yellow band, with drooping blunt-ended petals shaded red.

Second figure has hands in *añjali mudrā*. Flesh, as first. Left eye, damaged. Hair, black, falling behind shoulders. *Mukūṭa*, *taenia* white, gold centre boss with green leaf above. Necklet in dark red-brown and gold sections. Carcanet, as first figure. Armlet, gold with green bead above. Loin-cloth, buff with grey hem. Skirt, red. Girdle, white. Stole, dull red. "Upavīta", bright red. Nimbus has red field surrounded by green and buff with black line between. Lotus, as first figure.

The lower figure at R.p. kneels on left knee with right foot planted on lotus and offers fruit and flowers on a dish. Flesh, as first figure. Left eye, damaged. Hair, black, dressed in top-knot and with long tresses falling behind shoulders with one tress looped round ear. *Mukūṭa*, as first but has two coloured beads above forehead below central rosette. Necklet, as second figure. Carcanet has three gold rosettes with bead at lower edge of each, red in centre, green at sides. Armlets, gold edged. Bangles, gold. Loin-cloth, buff. Skirt, bright red. Girdle, white. Sash, grey. Stole, dull pink. "Upavīta", bright red. Nimbus is as first figure. Lotus, green seed-table surrounded by yellow band and drooping pointed petals shaded red. The toes of right foot are long.

The lower figure to L.p. sits cross-legged on lotus, both feet exposed. Hands are in *añjali* pose. Flesh, as second figure. Hair, black and long, dressed in wig-like form and with gold *mukūṭa* having small palmette in front and no visible white *taenia*. This form of *mukūṭa* is unusual in connection with the type of hair on this figure. Necklet, grey (faded) and gold. Carcanet as first figure. Armlets, crimson with gold stud and borders and green trefoil palmette on

left arm ; right armlet, unfinished. Bangles, gold. Loin-cloth, buff with green hem. Skirt, light red. Girdle, white. Stole, red. "*Upavīta*" green with red pleat. Lotus, as first figure. Nimbus, as second.

Height 3 ft. 11 ins. Width 3 ft. 1 $\frac{3}{4}$ ins.

4. Bez. i. E-G.

From inner end of south wall of south corridor.

Probable date. 8th to 9th century A.D.

Two rows of Buddha figures are seated in meditation in rectangular shrines each consisting of a brick base supporting the lotus seat of the Buddha. The fragment contains three figures in the upper row, the head of the centre figure and all the upper part of shrines being broken away. The lower row contains three upper parts and one complete shrine. At the extreme right, fragments of a different scheme of decoration appear. Behind the figures is a plain square wall and above, a cornice projecting over the heads of the figures to form a canopy. The roof is tiled and has grotesque bird-headed finials. In the centre rises a small hemispherical dome suggestive of a stūpā supporting a pyramidal pile of umbrellas with trisula finial. At the sides of the trisule are attached two Chinese triangular-topped banners which appear to flutter symmetrically in the wind. Behind the Buddha is a vesica and a nimbus surrounds the head. The colouring of all is the same. Flesh, pale and hair, grey. The robes are dark rich red with under-robe of grey showing a red and white border across breast. The nimbus has a red field surrounded by green and buff (yellow) borders. The bricks of shrines are buff with black "pointing". Upper surface of brick base, green. Wall behind figure, buff. Roof timbers under cornice, red. Roof tiles, black with green ridges and finials. The triangular end of banners is dark red-brown with buff borders and green loop. Body of flag has grey, red and green sections with buff (yellow) dividing lines and edges and grey streamers. Side streamers, green. The trisule finial over *Hti* and the umbrellas are buff (gold) outlined with dark red. A vertical white label for an inscription is placed between the shrines but only one bears a few characters.

Execution, sketchy and the drawing simplified to suit rapid repetition. General background is red-lead colour.

Height 3 ft. 4 ins. Width 3 ft. 9 ins.

5. Bez. xii. J-L.

From inner end of north-west wall.

Probable date. 8th to 9th century A.D.

Fragment showing upper part of four monks three-quarter face, turned to R.p., expressing grief at the death of Buddha. The monk to L.p. has upraised arms and the *uśnīsa*. and short blue hair cut in angles at the temples. In the right hand he is flourishing a long-necked *surāhi* and in the left, a leaf-shaped fan. His robe is red with buff lining.

The centre figure is holding his ears. He is bald on top and his short, scanty hair is blue. His robe is red with a green lining.

The monk to R.p. has his hands together. His robe is red bordered with white.

The monk below him is holding his hands to his head.

All have their mouths open, giving vocal expression to their grief. The drawing is good, especially the head of the monk to L.p. Lotus-like flowers float on the red background and down the L.p. edge is a floral border. All colours faded.

Height 3 ft. Width 6 ft.

Case D.

I. Bez. x. A. B.

From the north-east side of base of Cult figure.

Probable date, 8th to 9th century A.D.

A row of four figures is seated turned towards R.p., the head of third from R.p. end, turned back to L.p. as though conversing with the fourth figure.

The first figure to L.p. is a Vajrapāṇi seated cross-legged in usual warrior dress. For description of details of dress see under (c) p. xi. In his right hand which is raised above head, is a fly-whisk (*chanvar*). The left hand at left hip rests on the upper end of *vajra*, the lower end of which rests on the ground. The figure is finely posed and the torso well proportioned. It recalls the Gandhāra style. Flesh, oxidised to deep liver colour and grey. Hair, black, in a spreading mass behind shoulders. Ears, pointed at the top. *Mukuta*, gold, palmette in centre and rosettes at sides. *Taenia*, white. Ear-rings, large gold rosettes below which are pairs of beads and a terminal jewel, gold with coloured centre stone. Gorget, green with gold border and massive gold collar which meets in front in a pair of opposed volutes. Armlets, gold. Mantle is tied round the neck and is pinkish brick colour. Tunic, now blue-black. Waist-cloth, dull red. Upper arms, red-brown. Forearms, brick-red, contoured black. Elbow-frills, green. Girdle, gold. Lunette flower above girdle has pink centre surrounded by yellow and green. Loin-cloth seems to be yellow with dull pink edge and green frill. Skirt, dull brick-red edged with yellow and grey-green. *Vajra*, red and green, counterchanged, with yellow dividing lines. Nimbus has red field surrounded by green and yellow.

Second figure is a Bodhisattva seated cross-legged with hands together in *añjali* pose. Flesh, oxidised almost to black, excepting the foot. Hair, dark grey, looped round ear and hanging behind shoulder. *Mukuta*, gold, similar to that of first figure but with large green jewelled rosette immediately above forehead. Ear-rings, gold, similar to first figure. Necklet, in sections of pink and some colour now oxidised. Carcanet, gold. Armlets, gold. Bangles, gold. Elbow-frills (or possibly stole), green. Stole, dull pink, lined green. Waist-cloth, white. Girdle, gold with touches of pink. Sash, grey. Skirt, brick-red edged with yellow on which is a dull pink stripe. Nimbus has red field surrounded by yellow, grey and yellow.

The third figure is a Bodhisattva seated cross-legged, head turned towards fourth figure. Hands together in *añjali* pose. Flesh, oxidised to dark red-brown. Hair, as second figure. Jewellery, as second figure. Stole, dull brick-red, lined green. Loin-cloth, yellow, heavily shaded with pink, bordered grey. Skirt, dull pink. Nimbus, as first figure.

Fourth figure is a Bodhisattva seated with right knee raised supporting right elbow. The body is thrown slightly backward so that gaze is directed upwards probably towards Cult figure. Hands folded. The costume and general colouring are similar to the other figures.

Background is bright brick-red, scattered with lotus-like flowers and green leaves.

Workmanship is rather rough but the poses and proportions of the figures are good, especially the Vajrapāṇi. Discolouration by oxidation of some of the colours has given most of the flesh a dark liver-brown colour and the yellows, grey. There is also considerable defacement caused by abrasion and peeling, the green having been very susceptible to these influences.

Height 1 ft. 11 ins. Width 3 ft. 6 ins.

2. Bez. x. I. J., Bez. x. D-F. (See No. 5, Case F.)

From north-west side of base of Cult figure.

Probable date, 8th to 9th century A.D.

These should be joined to form one picture and they are here described together.

Two groups each of four worshipping figures are seated on lotuses to right and left respectively of a river with eroded banks shown in the centre. The banks are water-worn in a succession of irregular points or promontories and the green ground is conventionally divided or contoured by bands of yellow, outlined black, running inland from the promontories. This method of treating grassy land is seen in several of the Central Asian wall-paintings. In the centre of stream, near foreground, is an island and the immediate foreground is grassland on which stands a large pear-shaped jar with perhaps a lid on it. A similar jar stands on each bank right and left, with a willow tree growing beside it. Further in the picture is another tree on each bank. On the L.p. bank near the further tree are two conical objects resembling ant-hills but representing mountain peaks. A similar object is on R.p. bank. The figure on the R.p. next the stream is dressed as a monk and carries a pankah. Facing him across the stream is a Vajrapāṇi with fly-whisk and *vajra*. The other six figures appear to be Bodhisattvas or Dēvatas.

First figure to R.p. (I. J.) facing to L.p. has right hand raised in *vitarka mudrā* and left hand, palm upwards, at breast. The face is destroyed. Flesh, discoloured. Hair, black, in row of long wavy tresses in front of shoulder. *Mukūṭa*, gold, has central rosette with green flaming jewel above. Streamers of *taenia*, dull pink. Necklet, in yellow and red sections. Armlets and carcanet, yellow. Bangles, yellow with pink and green flower-shaped jewels above. Loin-cloth, dull pink with yellow and grey border. Skirt, red with yellow border and grey lining. Sash, green. Waist-cloth, oxidised to dark red-brown. Sash round hips, yellow. Stole and "*upa-vīṭa*," dull pink with green lining showing at elbows and beside left knee. Hanging pleat below the hands is oxidised. Nimbus is discoloured by oxidation. Lotus seat has green centre and yellow, drooping, pointed petals.

Second figure has hands together in *añjali* pose and has head turned towards the first figure. The face is damaged. Flesh, discoloured. Loin-cloth, dull brick-red, with border of dark red-brown and yellow. Skirt, dull pink bordered with yellow and lined red. Sash, grey. "*Upa-vīṭa*" pleat below hands, green. Nimbus, green. All other details are as those of first figure.

The third figure is posed as the second but head is turned towards L.p. Face and right shoulder are damaged. All colour details as first figure, except that stole is lined at the elbows with grey and at the ankle, skirt is lined with red.

Fourth figure is dressed in a monk's robe and has head tilted upwards to L.p. Left hand is raised holding long-handled pankah horizontally above the head. Right hand, palm upwards, holds long-necked bottle (*gulāb-pāsh*) between the thumb and index finger. The face is young, round, small-featured and the eyes rather narrow and oblique. High-lights on upper lip and on ball of right thumb are discoloured to black. Flesh, darkened in patches by oxidation. Hair, black, trimmed in angles at forehead and seems to have a small top-knot suggestive of *uśnīṣa*. Robe, dull pink, bordered and barred with yellow. Lining, yellow, shaded (or oxidised) with grey. This lining shows as a stole-like band from right elbow to left shoulder. Under-robe, light brick-red, bordered and lined with yellow. *Gulāb-pāsh* (or *amṛta*), yellow. Pankah, faded dull pink, bordered and hafted, yellow. Nimbus, green (abraded).

Fifth figure (first on R.p. of D-F., see No. 5, Case F) is a Vajrapāṇi seated with right knee raised. The head is thrown slightly back and gaze directed to R.p. The face, which is damaged, is the usual demon type, with pointed ears. Flesh, buff-pink oxidised in patches. Hair, black, in two bushy masses behind shoulders and top-knot in double lobe. *Mukūṭa*, yellow, the side rosette having central horn-like projection carrying a bead on its voluted tip. *Taenia*, red-pink. Ear-rings, yellow rosettes with bunch of three beads below. Armlets, yellow with simple red-line ornament. Bangles, yellow with dark red-brown between. Anklets, yellow with red scroll ornaments and yellow and dark grey frills. Gorget, green edged yellow. Tunic, close-fitting, dark grey with centre vertical band and cross-band, yellow. Skirt, yellow with dull red border-band and outer yellow and dark grey frill (discoloured). Breeches, dark red-brown

(oxidised). Boots, dark red-brown. Girdle, red-brown (oxidised) supporting flower-like lunette with yellow centre surrounded by green and with bright red petals. "Sporan," buff centre surrounded by red and green. Garters, yellow with red line scroll ornament. Greaves, yellow with red vertical stripe at side and dull pink elliptical panel at calf. At front is a yellow vertical band decorated with simple horizontal red lines suggestive of scales. Forearms, as greaves. Upper arms, dark red-brown (oxidised). Elbow-frills, green. Mantle is tied round neck and is dull pink. Stole, dull pink. *Vajra*, yellow with trisule ends. Nimbus is yellow with black edge. Lotus seat has green centre with yellow border.

The sixth, seventh and eighth figures are Bodhisattvas or Dēvatas and all seated on lotuses, the sixth and eighth with hands in *añjali* and the seventh in *vitarka mudrā*. They are turned three-quarter face, the sixth and eighth looking to R.p.; the seventh with head turned to L.p. as though addressing the eighth. The flesh is mostly oxidised and discoloured and the faces damaged by abrasions or breaks. The *mukuta* is practically the same in all and has a flaming jewel above the central rosette in front. The hair is dressed in a top-knot and falls in rippling locks over front of shoulders. The nimbus of the sixth has a green field. The seventh is the same as the fifth and the eighth the same as the sixth. For description of costumes see under (b) p. xi.

The sixth has a red and buff necklet. Skirt, pale brick-red edged buff and lined grey. Stole (?) showing over leg and at right shoulder, green. Other colouring as fifth.

The seventh has a rich pale brick-red stole with green (?) lining. Waist-cloth, now dark liver colour was probably originally white. Loin-cloth, buff. Sash, buff shaded with grey. There seems to be a short skirt over knees, brick-red, edged with buff and liver colour. The long skirt is dull pink lined with brick-red and edged with buff.

The eighth has a dull pink stole with probably a green lining. Loin-cloth, buff. Short skirt, dull pink with broad dull green edge and a buff band between, pink and green. Long skirt, dull red, buff-edged and grey lining.

General background is pale vermillion with scattered pink or yellow flowers with green cabuchon centres.

Height 1 ft. 10 ins. Combined width of both fragments, 9 ft. 2 ins.

3. Bez. x. K—O.

From the inner end of the south-east wall of shrine.

Probable date, 8th to 10th century A.D.

Fragment of picture in two main registers. Centre and upper part of L.p. side missing. The remainder badly damaged by white ants. In the upper register are two Hindu divinities and part of a third seated on their *vāhanas* and surrounded by cloud.

First divinity (Karttikeya) to R.p. is seated on a bird (peacock or *si-murg*). He sits facing three-quarters to R.p. in the pose of Royal Ease—that is, with one leg hanging down and the other tucked up in front. Flesh, light. Eyes, round and glaring, slightly oblique. Ears pointed at upper edge. Hair, black, in tufts and the rest of the head shaven. One tuft hangs over forehead and is tied round at roots like a brush. Other tufts are above ear and at back. The figure has six arms and in each hand a symbol. Two hands are raised above head level and carry, in the right, red disc of the Sun, in the left, the white Moon. The next pair, about shoulder high, carry in right, two broad-headed arrows and in the left, a bow of Persian type. The third pair, right hand at breast, part broken away but two red stems extend below hand; the left rests on hip holding a long rod or wand resting against shoulder and reaching up to level of head. Upper part of the body is nude except for red and white and green stoles winding about arms and body. On the arms are traces of gilded armlets to which hang bunches of three or four beads suggestive

of lotus buds. Skirt, pink. Sandals on feet, of the same type as those of the Buddhas from shrine Bez. iii. The bird has head turned looking towards rider. The claws are finely drawn, although the left leg seems to have a joint where no joint should be.

The second divinity (Mahākāla), seated on a yak-like bull (Nandi), is cadaverous, with demon head in white, shaded grey. The mouth is open. Lips, eyes and supra-orbital ridges are pink. Hair, flaming red. In *mukūṭa* are three small human skulls. The upper hands hold elephant skin of which head and trunk appear to R.p. Middle hands hold flaming sword in right, left hand missing. Lower hands are both missing but trident end of *vajra* in right is visible.

The third divinity is very fragmentary. Right side of face, lips, shoulder with long wavy black tresses falling in front, part of trunk and legs and one foot are present, also top right hand, which holds red disc (Sun). Vesica with buff field, bordered grey. Middle right hand holds yellow, seated Buddha with red nimbus.

Lower register shows, below Karttikeya, a large standing divinity looking to L.p. with hands resting on top of elaborate mace, the lower end of which touches the ground. Behind him is a small red-haired figure facing to L.p., and above, a small figure facing to L.p. who seems to be drawing the tip of a brush between his lips, puffing out the cheeks in the process. In front is a small earth-goddess looking towards him, in voluminous robes and elaborate coiffure and bearing a tray of fruit (?). Below and in front is the upper part of an upturned face. Just above goddess is a typical Brahmin Sādhū figure facing to L.p., with pale face, green eyes, grey beard and grey hair tied in a top-knot. From L.p. shoulder and downwards across body is a fur "*upavīta*." From the little finger of upraised left hand rises a smoke-like emanation. In right hand he holds a flower (?). In front of Sādhū is a divinity in warrior dress, nimbus behind head, facing a group of small demons running to L.p. as though scared by the threat of the thunderbolt in his upraised right hand. The left hand is expressively posed with fingers outspread.

Below to R.p. is a yellow-faced snarling demon with flame-like grey hair, carrying a bow and facing three-quarters to R.p. To L.p. is a Chinese figure, full-face, in long coat of rich deep crimson and wearing a black, flat Chinese hat with two thin tabs projecting from the sides. To his right front is the face of a figure holding his hand before his mouth as though whispering confidences to the crimson-coated person.

The subject of the foreground of the picture is a version of the abduction of the Divine Nectar (*Amṛita*) by Garuḍa, the bird *vāhana* of Vishnu. Although Garuḍa was successful, his task was beset by many difficulties and dangers and in the cleverly drawn figure of the Bird seen near the centre of foreground some of his troubles are very spiritedly portrayed. Caught in a noose round his neck, his right wrist in the grasp of a demon with uplifted bludgeon, a hound biting his right thigh, in this desperate plight he seems to be struggling pluckily to get away from his assailants.

To his front L.p. is a group of five figures, two demons, one bald, with long hair-tufts at temples, carrying a hawk (?) on his right forearm, and three soldier-like persons. Of the three "soldiers" the left arm only is visible of one, drawing a bow in which is laid an arrow directed upwards. This is threatening the flying Garuḍa (missing). A second "soldier" in Chinese hat has both arms outstretched to L.p., pulling on a rope, the bight of which is round the neck of the fallen Garuḍa in foreground in L.p. The third "soldier" is bending to R.p. gazing to L.p. and tucking up his sleeves as though preparatory to energetic "direct action." The second demon has seized the right wrist of Garuḍa in his right hand. Garuḍa (finely drawn) is straining towards L.p., head turned facing his assailants, the left foot gripping the ground and the right leg outstretched to R.p. A dark red-brown hound has its jaws buried in the left thigh of Garuḍa. There is very great feeling for violent action in the drawing of this group. Behind Garuḍa are the draperies of a large figure. To L.p. of Garuḍa is a full-faced standing warrior wearing voluminous robes and an arrow case (quiver), his right hand extended towards Garuḍa with upraised forefinger as though admonishing or advising him. His left hand rests on the

end of a bow. To L.p. of warrior is a small supplicating figure, three-quarter back view, in Chinese hat with hands together facing a large divinity in warrior dress with upward-billowing cloud-like sleeves. This divinity stands facing three-quarters to R.p. on a very stylised rock. To L.p. is a small Nāga king standing on a lotus, with a snake headdress and a nimbus. Above is a yellow demon with mouth open and streaming hair. Above him is the figure of an artist in white robe and black skull-cap, holding his brush in the right hand and the ink bowl on the upturned palm of the left. Above him an elderly Brahmin faces three-quarters to L.p. wearing a tiger skin over his left shoulder and a leopard skin round hips. To L.p. is a large divinity in warrior dress, with plump face, large round eyes and an elaborate *mukuṭa* with gilded dragon crest issuing from a lotus. The right hand, finely drawn, is upraised and holds a *śaṅkh* (?). The left hand is on left hip. Flames rise from the *śaṅkh* and from the drapery of the left shoulder. He stands on a grey rock with green top surface. Behind him is a small figure with pointed ears and gilded *mukuṭa* and above, another artist or scribe, with brush and ink pot. Pink and green scrolling clouds float about the background and serve to divide incidents and to frame important figures.

The drawing is very Chinese with Indian influence. Many traces of gold remain and a considerable amount has probably been scraped off or has fallen away. The general condition is bad, the ravages of white ants and other destructive insects having destroyed much of the surface. It was a work of considerable difficulty and delicacy to retain the various fragments in their relative positions in the course of removing the connecting mud from the back preparatory to setting the fragments in plaster.

Height 6 ft. Width 8 ft. 10 ins.

CASE E.

1. Bez. Flooring.

Probable date, 8th to 9th century A.D.

This fragment is very discoloured and much of it destroyed. It shows a tank with swirling water in which, to L.p., an infant disports, while flaming jewels and other objects appear around him in the water. The infant's head is partially shaven leaving a tuft over forehead and one over each ear. He wears a jewelled necklet and jewelled bracelets and grasps in his right hand a flower. The left hand is either lost or indistinct. A long narrow scarf rises in a tall loop above his head and twists round his arms. His face is Mongolian.

The original colours have turned to a rich brown, due to the presence of a wax (?) varnish all over the surface, applied to render the painting durable under the feet. The *intonaco* is a friable white plaster over mud.

Height 3 ft. 8 ins. Width 5 ft. 7 ins.

2. Bez. v. A-E.

From south wall of long hall of shrine.

Probable date, 8th to 9th century A.D.

Three four-armed female divinities, *Dakinis*, are in a row each apparently standing on a fish as *vāhana*. The figure to R.p. turns to R.p. and the other two turn to the L.p. Each divinity has three small additional heads of which two are behind the ears and the third above the forehead. All the faces have been disfigured and partly destroyed. They are youthful, round and placid, verging on scornful. The eyebrows, oblique, inclining sharply upwards towards outer ends. Eyes, narrow and oblique with thin eyelids. Nose, small and straight. Mouth very

small with cupid-bow lips. Each of the hands carries a symbol which are the *vajra* or thunder bolt, the *pāśa* or noose, the *kaḍga* or sacrificial knife and the *kapāla* or skull.

The first figure to R.p. has pale flesh, shaded, with red caste marks on forehead and left temple in form of a trefoil. Hair, black, in top-knot and parted over forehead, a long thin tress encircling the ear in a double loop and another, heavier, behind each shoulder. A white *taenia* supports several gold rosettes and is tied in large bows at the sides. Ear-rings, gold. The small heads are similar in colour and treatment but have no *taenia* and no jewels. They are badly defaced but that on L.p. side appears to have a demoniacal expression. Nimbus has dark red field surrounded by green and yellow. Costume, consists of a tight-fitting red-brown tunic, dark red-brown sleeves to all four upper arms, green elbow-frills, yellow fore-arms with very stylised folds contoured with red. Sash round upper part of stomach, green, tied in a bow. Gorget, quilted, green, bordered with gold. Carcanet, gold with dark red palmette ornaments at either side of centre. Belt at hips is divided into rectangular panels, red, green and yellow, bordered with gold. Above belt is a white band with long ends falling in front. Loin-cloth, yellow, shaded red-brown and bordered with green. Skirt to ankles, red-brown contoured white and darker red. Sash round hips, shaded dark red-brown with the two long ends streaming to R.p. showing grey lining. Stoles with long streamers, dark red-brown, lined green. Armlets, dull red edged with gold. Bangles, gold. Symbols:—in upper right hand, noose, white; upper left hand, sacrificial knife, grey; lower right hand rests on the *vajra*. *Vajra* has a red-brown centre (grip) with a yellow calyx at each end from which issue the elongated irregular lozenge-shaped limbs coloured in a counterchange arrangement of grey-blue, red-brown and green; lower left hand, skull, white. Part of figure below the knees is broken away but green tail of fish *vāhana* appears to R.p.

Second figure, nearer to third than to first, has nimbus, flesh and gorget as first. Sleeves of the upper parts of arms are brick-red. Armlets, red-brown with gold edges and studs. Elbow-frills and forearms as first. Tunic, grey. Upper sash, red-brown. Loin-cloth, buff chequered with double lines and a dot in each square—lines and dots, red; edges green. Skirt, brick-red. Sash round hips, grey. Waist-band, white. Upper stoles, brick-red lined green. Lower stole with double end tied in a bow, grey with lighter grey tags at ends. Symbols as first but slightly different in the way they are held. Sacrificial knife has blade turned towards figure. *Vajra* is clasped to right breast. The hand holding skull is directed downwards and outwards. Fish, green, with underside yellow, shaded red. Feet of figure and all forward end of fish, missing.

Third figure has nimbus and flesh as first. Gorget, as first but with red band at neck. Tunic and upper arms, brick-red. Armlets, red-brown with gold studs and edges. Elbow-frills green. Forearms, yellow contoured with red-brown. Upper sash, red-brown. Loin-cloth as second but with dark grey-blue edges, shaded. Waist-band, white. Sash round hips, green. Skirt, bright red. Upper stoles dark grey, shaded, lined red. Lower stole, dark sienna with grey tags. Symbols:—skull in upper right hand; knife in upper left hand, blade turned towards figure; *vajra* as in first figure but colouring slightly varied; noose in lower left hand. Fish, head and tail only visible, green.

General background, white powdered with shaded pink flowers and green leaves.

Above is a fragment of frieze similar to that described under Bez. v. F-H.

Height 5 ft. 2 ins. Width 12 ft. 10 ins.

3. Bez. v. F-H.

From north wall of long hall of shrine.

Probable date, 8th to 9th century A.D.

This portion of the north wall of shrine shows two four-armed and four-headed *Dakinis* similar to those numbered Bez. v. A-E. and turned slightly to R.p. The figure to L.p. appears

to stand on a fish of which the upper part of head is visible. The *vāhana* of the second figure is entirely broken away. The faces of both figures are damaged. The upper part of wall is decorated with a frieze of festooned textile and adjoins ceiling bordered by a scroll ornament, the surface within the border being painted with large half-rosettes whose diameters coincide with inner edge of border.

The figure to R.p. has flesh shaded pink. Lips, red. Caste mark on forehead, a red cloud scroll, and on left temple, a red rosette. Eyes, full and slightly oblique. Nose, moderate. Eyebrows, sloping upwards from root of the nose, and painted with black hair lines spreading at outer ends. Flesh contours, black. Hair, black, parted in centre and falling in wavy tresses right and left, with thin double tress looped round ear crossing in front of elongated lobe, a wavy tress behind each shoulder and a large trefoil top-knot. A small face projects from behind each ear and a head above centre of *mukuta*, all with black hair and benign expression. The centre small head has a white trefoil bow projecting above back. *Mukuta* of principal head consists of a white *taenia* tied in large bows at sides and a long streaming end floating upwards at left side. In centre of *taenia* two small and one large bead, the large one forming centre of a trefoil rosette. There is a circular rosette (unfinished) above left ear. Between rosettes, red scroll-work and beads. Ear-rings, gold, rosettes contoured red and black with group of three green beads at lower edge. Nimbus has red field surrounded by dark grey, red and white, the bands divided by white and outlined black. Gorget, grey with gold foliate edges contoured red. Carcanet, central rosette with group of three beads at each side. Tunic, green shaded warm grey, contoured black—tight-fitting. Waist-band, white. Girdle, gold edged, divided into alternate red and green sections by gold lines and a gold stud in each section. Kamarband above girdle, white with end falling over centre of girdle. Loin-cloth, yellow (?) shaded red, contoured black and grey. Skirt, white, shaded red. Sash round hips, shaded green. Stoles winding round arms and floating outwards, yellow (?) shaded sienna, lined with shaded green, contoured black. Sleeves of upper arms, red-brown. Armlets, red, edged with gold (?) and gold trefoil ornament with green jewelled centre and green beads at its outer edge. Elbow-frills, green. Sleeves of forearms (?) yellow shaded dull mauve, contoured black. Bangles, gold. Symbols:—in higher right hand, sacrificial knife with blade turned inwards and upwards. haft, yellow, outlined red and black, blade, grey outlined black. In higher left hand, a coiled noose, yellow (?), contoured black. In lower right hand, skull, white, contoured black, held at centre of breast. In lower left hand, *vajra* held at centre of body, red and green counterchange, with a bead at each of the three points of each foliate limb. A thin yellow (?) line divides the colours of the four divisions of the limb.

Figure to L.p. has flesh as first but caste mark in forehead, trefoil ; on temple, scroll ; on cheeks, a whirling rosette. In front of top of ear, radiating red lines like tightly strained hair. Two small heads only are visible, that on right ear not showing. Centre one has large black top-knot. *Mukuta*, as first but more detailed. Ear-rings, as first. Nimbus has red field surrounded by grey, red, green and yellow (?) divided by white line at inner edge of each colour and outlined black at outer edge. Gorget, green with gold foliate edges. Carcanet, gold. Tunic, brick-red, contoured black—tight-fitting. Waist-band, white. Girdle, as first figure. Kamarband, as first. Loin-cloth yellow (?) shaded red. Skirt, as first but rather more red in it. Sash at hips, dark grey. Stole, shaded dull brick-red lined with shaded grey, contoured black. Sleeves of upper arms, red-brown. Armlets, dark green shaded with grey, edged gold and gold trefoil above on lower right arm. Elbow-frills, shaded green. Details of contours to right frill not finished ; left frill nearly all broken away. Sleeves of forearms, yellow(?), heavily shaded with brick-red, contoured black and folds very stylised. Bangles, gold. Symbols:—in higher right hand held aloft, skull, white, detailed black. Higher left hand and arm missing. Lower right hand holds sacrificial knife clasped at breast, edge upwards. Lower left hand rests on top of

vajra at hip. Tip of *vajra* only remaining. Fish *vāhana*, all missing excepting snout which is green, at R.p. of figure.

Background is white, dotted with shaded grey and red flowers with red-centred green leaves. Outlines are sometimes red, sometimes black.

Frieze.—At upper edge, a band of grey and white vertical stripes suggesting pleats with white (silver ?) guttæ hanging from lower edge of band. Superimposed on band is a row of vandykes, points downwards, each containing a half quatrefoil, green, enclosed at the two lower edges by a dark red and a light red border. In angles between vandykes, on pleats, a section of shaded pink rosette with yellow centre. Upper border of band, yellow. Below band, a festooned red valance with white guttæ on lower edge. Valance is divided at regular distances by two kinds of narrow vertical band, one composed of overlapping vandykes of repeating white, red, white, grey, flanked by a plain green pleat on each side, and the other alternating with a sash-like pleat of material striped horizontally with pale grey, dark grey and white and tied at centre in a bow. These vertical bands occur at the points of suspension of the valance. Across each section of the red cloth is hung a jewelled gold chain resembling the carcanet worn by *Dēvatas*. It carries a central large rosette flanked by two smaller ones with grey and green beads disposed above and below rosettes and a green trefoil below centre rosette. The general effect of the frieze is rich and subdued.

Ceiling.—Immediately above the frieze is the ceiling border which is a pale green band covered with a freely drawn scroll in grey between yellow border lines. The widely spaced half-rosettes on the field of the ceiling are of the formal lotus type with three rows of petals round a yellow-bordered green centre. Each petal is painted in concentric bands of colour. The inner row has a red centre surrounded by ochre, shaded grey, yellow and red. Second row the same. Outer row, grey, red, grey. Ground of field, grey-white.

The colours are mostly well preserved but the yellow generally is faded to white or buff. All faces are damaged, probably by iconoclasts. The lower part from about knee level is missing, as also is the L.p. part of L.p. figure.

Height to ceiling, 4 ft. 9 ins. Width 6 ft.

4. Bez. v. I.

From east wall of long hall of shrine.

Probable date, 8th to 9th century A.D.

Fragment of *Dakini* figure similar to those in Bez. v. A-E. standing on a Fish, turning towards R.p., with lower left hand resting on upper end of *vajra* at hip, the lower end resting on Fish. Only the lower half of the figure remains.

The tunic is green. Girdle as in Bez. v. F-H. Kamarband, white with long pleat hanging from centre to ankle level, tied in a bow in front of thighs. Loin-cloth, yellow, shaded red, with green border. Skirt, bright red with white contours. Sash at hips, grey with white contours. Stole, red, shaded and outlined black. Elbow-frill, green. Sleeve of forearm, dull pink. Bangles, gold. Foot-covering, yellow (?) with fish-scale imbrications in red. *Vajra* has gold rosette at centre (grip) a three-sepalled green calyx above and below, from which spring the quatrefoil limbs of *vajra* which are in green and red counterchange, with yellow dividing lines and edges and a yellow bead at the tip of each point. Fish *vāhana* (head missing) has upper part and tail in green, contoured black. Under side, yellow, with long transverse scales outlined black.

Background, white with floating green-centred pink flowers, each with a red-centred green leaf hanging from its lower side.

At lower edge are traces of a brown and buff tiled pavement.

Height 2 ft. 9 ins. Width 2 ft. 8 ins.

CASE F.

1. Bez. iv. A-C.

From north-east wall of south-west corridor of shrine.

Probable date, 6th to 7th century A.D.

Fragment of wall surface showing upper borders and a diapered treatment of repeated seated Buddhas in various colourings below.

The top border band suggests a cornice decorated with a stylised acanthus-leaf motif placed horizontally. The design shows a large leaf with the midrib placed horizontally on the central line of the border and the sides of the leaf folded over and meeting on the centre line, forming a sort of flattened sheath. This is repeated but with a chevron band dividing the repeats, which are alternately blue and purple-brown, both shaded and with high lights at the edges of the leaf serrations. It has a Sasanian character.

The next band represents a row of mutules drawn in perspective. The space between mutules is equal to the width of mutules and on the soffit of the space is a shaded pink half rosette of which the lower front edge of cornice coincides with the diameter. The end faces of mutules are ornamented with three discs, the centre green and the others red, enclosed in a rectangle. The under surface of mutule is divided longitudinally—half grey and half brown and each half has a centre line drawn on it. Visible side surface of mutules, brown. Rear surface of space (metope), green.

The third band shows a repeating downward curving trefoil leaf, half green and half yellow, against a pink ground through which runs a central horizontal yellow stem behind the leaves.

The wall surface below is divided by white lines into equal rectangles each containing a Buddha figure, hands clasped in lap, seated on a lotus with vesica and nimbus and a small canopy of drapery or foliage. The colouring of the robe varies and the horizontal order is as follows:—L.p. to R.p. Top row, green, dark brown, grey, dark brown, pale green, dark brown. Second row, dark brown, green, dark brown, grey, dark brown, pale green. Third row, grey, dark brown, green, dark brown, grey, dark brown. Fourth row, blue, dark brown, pale green, dark brown, blue. Fifth row, dark brown. All the rest missing. From this it will be seen that the same colour repeats diagonally excepting where blue in the fourth row takes the place of grey in the row above. Also it will be noted that every alternate colour both vertically and horizontally is dark brown.

Green-robed figures have purple-brown ground. Nimbus has crimson field surrounded by yellow with green line. Vesica has green field surrounded by crimson, blue-grey shaded to white and yellow shaded with brown. Lotus, shaded grey and yellow centre. Foliage canopy, black.

Dark brown figures have grey ground. Nimbus has crimson field surrounded by yellow and green lines. Vesica has green field surrounded by crimson, shaded yellow, with green line. Lotus, shaded crimson petals and yellow centre. Drapery canopy, crimson with yellow and shaded crimson fringe.

Grey figures, similar to green but shaded green lotus and dark grey canopy.

Blue figures have purple ground. Nimbus and vesica as green figures. Lotus, shaded green with yellow centre. Canopy dark grey and black foliage.

Flesh in all is shaded. Hair, grey to blue. Contours generally black. The fourth figure down and second from L.p. has a flame-like white central ornament over nimbus. General colour scheme is very pleasing.

The fragment is rather friable and the surface broken in many places.

Height 5 ft. 5½ ins. Width 5 ft. 2 ins.

2. Bez. i. L.

From west wall of shrine.

Probable date, 8th to 9th century A.D.

Fragment showing two Dēvatas heads, three-quarter face, turning to L.p., slightly uptilted, against a dark red-brown background and a lotus at top L.p. corner.

The upper head has sunburnt flesh, shaded. Hair, dark red-brown with gold studs, dressed in wig-like fashion as in Bez. i. H. I. The simple *taenia* has towards the back, a red-brown trefoil leaf or flower with a black spot at base of each foil. Necklet, in grey and white sections (faded). Carcanet, gold, showing part of one rosette, the rest is broken away. Nimbus has green field surrounded by dark red line with black line in its centre; yellow outlined red. "*Upavīta*" faded to buff with trace of green and black streaks.

The lower head has flesh as first. Hair, black, in loose tresses falling over front of shoulders and looped round centre of ear. *Mukuta*, white *taenia*, gold anthemion in front, rosette at sides from centre of which projects a horn-like calyx the two tips of which scroll right and left and hold between them a pear-shaped bud. Necklet, a double band, the upper black and lower in grey and pink sections divided by gold bars. Nimbus has dark pink field surrounded by dark red line, buff (faded green?), dark grey line, yellow outlined red. "*Upavīta*" is green.

Height 2 ft. $\frac{1}{2}$ in. Width 1 ft. $\frac{1}{2}$ in.

3. Bez. iv. D.

From north-east corner of shrine.

Probable date, 8th to 9th century A.D.

Fragment showing lower part of a standing Vajrapāṇi, nearly full face, shoulders thrown over slightly to R.p. The head, missing, was facing to L.p. The *vajra* has two limbs, which are lozenge-shaped, meeting in a central boss. The three free angles of each limb each terminates in a round knob or pearl. The *vajra* lies across the front of skirt of figure at an angle of about forty-five degrees running upward from L.p. to R.p. The Vajrapāṇi is just delicately touching the upper pearl with joined thumb and first finger of the right hand but there is no visible actual support for the *vajra*.

For general description of costume see (c) p. xi. Gorget, grey with gold ornamental border. Tunic, green (abraded). Rosette at midriff, supported by yellow and pink radiating bands. Kilt of scale armour, yellow with green transverse bands and green pleats at lower edge. Upper arms, red. Gold armband. Elbow-frill, green. Forearm, gold. Bangles, gold. Hand, pale flesh. Belt, faded, supported at ends by white band, lined red. Lunette above belt, yellow centre surrounded by shaded pink and green bands with pink petal-like border. "Sporan," dark red centre surrounded by vermilion, white, shaded pink and outer green pleats. Breeches, white. Greaves, yellow in front, a large pink floral boss surrounded by green on each calf; between boss and front, red. Anklets, yellow. Ankle-frills, green. Shoes, two shades of red. Cloak and stole, red. *Vajra*, gold. Lotus under feet has green centre and petals with red centres bordered with grey and white.

At lower L.p. edge is part of the red robe of another figure and just below, is the tip of another lotus petal, red shaded to yellow.

Near lower limb of *vajra* traces of red and brown ornamental band is seen and is probably part of vesica border of a missing Buddha figure to L.p.

Flesh, *vajra* and bangles are outlined red. Other contours are black. Background grey.

Height 3 ft. 11 ins. Width 2 ft. $1\frac{1}{2}$ ins.

4. Bez. xiii.

From vaulted ceiling of west corridor of shrine.

Probable date, 8th to 9th century A.D. (?)

Fragment showing two panels. That to R.p. has a Buddha, full face, seated on a lotus throne, with right hand raised in *vitarka mudrā*. The drapery of the Buddha is very stylised. To his right a man kneels in supplication or devotion and above and behind is a kneeling Buddha-like figure carrying a hand fan in right hand and a flask in the left. To the left of the central Buddha, in the foreground is a kneeling monk with short black hair and hands in *añjali* pose. Behind and above is a kneeling Vajrapāṇi with human face but staring eyes and pointed ears. On top of the mass of black hair is a curious head-dress shaped like two crescents laid horizontally, joining end to end and at their junction a bunch of red flowers or berries with a double cincture at its base. It seems to be a badly drawn attempt to represent a helmet with wide upturned edge.¹ Two horn-shaped bands rising from shoulders and beside ears may be a misinterpretation of the edges of a high collar.² He carries a fly-whisk in the right hand and a *vajra* in the left. All four attendant figures are on lotus thrones. The central figure has the lotus supported on an octagonal pedestal.

Below is a fragment of two lines of well written Brahmi, in dense black on shiny yellow-brown ground. This ground was evidently prepared to bear the pressure of a *qalam* with which the writing is done.

To L.p. seems to be almost a repetition of the other subject with slight modifications in colours and poses. The Buddha-like figure to R.p. has the fan and flask in the reverse hands and the Vajrapāṇi has the *vajra* by his hip instead of raised to shoulder level as in the first. He also has a sort of small white pagri on his head instead of a helmet. The lower part of this picture is missing including the whole of the figure in R.p. foreground. The work and colours are crude.

Background, bright red with floating lotuses, one to R.p. being placed vertically. The flesh of central figure and of the monk has suffered from oxidation.

Height 1 ft. 7 ins. Width 3 ft. 2 $\frac{3}{4}$ ins.

5. Bez. x. D-F.

This should be joined to Bez. x. I. J. to form one picture and is described under Bez. x. I. J., D. F. No. 2. Case D. (See p. 33).

6. Bez. xii. M.

From right side of entrance wall of shrine.

Probable date, 8th to 9th century A.D.

A standing male figure of donor of high rank from a large painting, turned three-quarters to L.p. The long single green robe, high in the neck, with loose long sleeves is confined by a brown belt at the waist. The robe is figured with dull yellow spots outlined red and with a red spiral line painted on the spot, suggesting the ordinary representation of a conch shell seen from the end, or it may be the Chinese *Yin-yang*. Hanging to the belt are a black triangular pouch on each side, pen, knife and perhaps eating-stick cases. A knotted buff band hangs at the right side. The shoes are black. Both hands are at breast and are holding a floral branch of which the upper part appears in front of face. The face is round-cheeked, has thin drooping moustache, scanty beard and small pink lips. The eyes are narrow and oblique. Long black hair (or bands)

¹ cf. Grünwedel, *Altbuddhistische Kultstätten* p. 45, fig. 89.

² cf. *ibid.*

flows behind right shoulder down to elbow and appears beside face and across forehead. A tall three-pronged headdress apparently peculiar to the Uigurs of the Manichæan period in Central Asia, with red-brown head-band, is held in place by a narrow red chin-strap, the ends of which are tied below chin.

Background is red with a vertical band of dark buff to L.p. and buff pavement or ground. Probably part of a second figure is faintly traceable to L.p. Below is a band of quadrilateral ornament, as at bottom of Bez. xii. A-I. Surface, abraded.

Height 1 ft. 8 ins. Width 10 ins.

7. Bez. v. J. K.

From left jamb of entrance to inner cella of shrine.

Probable date, 8th to 9th century A.D.

This fragment shows the lower part of a Buddha figure turned to L.p., standing on a lotus. A scantily dressed figure kneels to L.p., in supplicating pose. Below is a border suggestive of inlaid tile and metal. The Buddha figure is, as usual in these Bezeklik Buddhas, dressed in three robes.

The upper robe is yellow, shaded with red-brown, contoured with dark brown. Border, pale green contoured with black. The second robe appears only at each side above ankle, and is dark saffron, contoured black. The lower robe is grey shaded with brown, contoured with thin black and white. Border, yellow, contoured black. A white pleat of *azarband* (?) hangs from below edge of upper robe to the ground. Sandals, red-brown soles and red and green straps. Lotus has green centre and yellow border, shaded pink petals. The fingers of right hand appear against thigh, holding a rosary of green beads. A small gold *vajra* hangs at lowest point of rosary. Garlands of elaborate design are looped about the figure, the links in the form of a lotus, alternately pale yellow and green, each with dark yellow centre. Gold rosettes and pendent strings of beads occur at certain points in the garland. Down the centre hangs an end of a garland which is composed of a succession of many coloured tassels connected by links of rosettes and lotuses. Another free end swings out to R.p. of figure.

To L.p. kneels the supplicating figure with arms stretched upwards towards Buddha. Hands, head and back are broken away. Figure is dressed in a sort of *jānghiyā*, green, bordered yellow, with pink centre fold. Kamarband, yellow, tied in a bow in front. A large gold rosette with green centre at midriff, surrounded by six beads, three red and three green, which form the end links of six radiating bead chains holding the rosette in position. Stole, red. Armlets, gold with red-centred green leaf at upper edge. Bangles, gold with green bead. Leg-bands round calf, yellow contoured black.

Background is brilliant red. Lower border has yellow outer edges and is divided into oblong "quarries" by yellow vertical lines and each "quarry" is divided into four triangles by yellow diagonals with a circular button at the crossing. The triangles are variously coloured in shaded grey, green, red, yellow, orange and pink.

Height 3 ft. 1 in. Width 2 ft. 7 ins.

BETWEEN ROOMS II AND III.

IN COFFER OF SOFFIT.

Bezeklik iii. Ceiling from corridor at back of shrine.

The scheme of decoration of the surface of ceiling consists of a repeating rosette of elaborate design enclosed within a roughly drawn circular ring, each repeat separated by about two inches

from the nearest points of the adjacent repeats. The rosettes are placed in zigzag order, complete circles occurring along the centre line of the ceiling and between them, half circles, one on either side, with their diameters coinciding with the edges of the ceiling. The back-ground between circles is covered with simple scrolls of Chinese character. On the wall surfaces is a frieze representing festooned drapery and jewels hanging from a narrow vandyked and pleated border.

The rosette consists of a centre eight-petalled flower surrounded by a ring of curving trefoil leaves in profile arranged in pairs forming eight enclosed palmettes. Surrounding these is a row of eight large and elaborate enclosed palmettes with a solid floral palmette rising between the outer limbs of the enclosed palmette. The design recalls that of certain Sino-Sasanian silks and the colour treatment appears to have been inspired by those fabrics. The ground colour is a rich deep crimson-brown and the rosette has much pink, light red, white and light green, with touches of yellow, grey and black.

The scroll on background is red edged with white.

The frieze from the walls of the passage is of the kind described under Bez. i. A-D.¹ On one side is part of a white label (blank) and near one end of label part of a vertical cloud-flower border.

Width of ceiling 2 ft 9 ins.

Length of frieze 4 ft.

Depth of frieze 1 ft.

¹ See No. 2. Case A, Room II.

ROOM III.

CASE A.

1. Toy VI. 0129.

Probable date 7th to 9th century A.D.

Fragment, in several pieces, of large Buddha figure showing right arm outstretched to R.p., bent at elbow, hand missing; part of R.p. side of body in bright blue robe on which appears the tips of three fingers of left hand, with short pointed nails. Flesh, pale pink, outlined red. Over shoulder and showing behind inner side of right arm and body is a red cloak; drapery outlined black. Behind forearm is an ornamental border of vesica (?) edged by dark red band between white lines outside and blue between white inside. The ornament contained between these two bands is a complicated arrangement of overlapping palmette-like forms in blue, red, dark red-light green and white, all outlined red. Field of vesica is green. Outside vesica border, to R.p., the background is covered with similar palmette ornament. Colours are well preserved.

Height 8 ins. Width 15 ins.

2. Ch. II. a. 035.

Probable date 7th to 9th century A.D.

Fragment in many pieces showing a row of five seated Buddha figures, full face, of which parts of four can be faintly seen. Colours are all faded and pattern almost invisible. Centre figure seems to have had a nimbus with green field surrounded by pink. Outlines, delicate. Borders, half-inch wide, white or light band top and bottom and outside these, broad black bands.

The character of the *intonaco* is sandy, without fibre and very brittle. The colour is scaling off and the whole surface is inclined to disintegrate.

Height 10 ins. Width 2 ft. 4 ins.

3. K. Y. 002.

Probable date 7th to 8th century A.D.

Fragment showing part of diaper of seated meditating Buddhas in three rows, one in upper row, four in centre and three below. Robes, red. Vesicas have light brown field surrounded by border composed of alternate red and white "quarries," which may represent a simplified form of lotus petals. Intervening spaces, pale green with pink and black four-petalled rosette in each.

Above, towards L.p. appears, on a red-brown background, the lower part of a Brahmin, seated crosslegged on a lotus, hands in lap. He wears only a red loin-cloth and light brown stole. Head is missing. Behind him, to R.p. are red lotus-buds and to L.p. the end of a semicircular lotus pond with brown stone (?) border.

Height 10 ins. Width 1 ft. 2 ins.

4. Kha. 0041.

Probable date 7th to 9th century A.D.

Portion of angle of wall showing two painted surfaces covered with diaper of small seated Buddhas. Predominating colour is red. A band of purple-brown about one inch wide, on which are circles of white dots regularly spaced, forms border to one wall surface.

Height 1 ft. 7 ins. Width $8\frac{1}{2}$ ins. and $4\frac{1}{2}$ ins.

5. Kha. i. E. 0058 a. b. d.

Probable date 7th to 9th century A.D.

Fragments of surface covered with diaper of seated Buddha figures in rows, with colours interchanged. Colours used are red, green, buff, grey and black. Rapid work.

General height of figures $4\frac{3}{4}$ ins.

6. Kha. i. C. 0058, 0059, 0060, 0064, 0067, 0094, b-d., 00121.

Probable date 7th to 9th century A.D.

Many fragments of a Buddha diaper similar in general character to No. 9. Kha. i. C. 0061. At top near centre is the lower part of a standing figure, perhaps Avaloketeśvara, holding a flask. To L.p. of this appear a Brahmin and part of a demon devouring a human being.

The condition of all the fragments is bad.¹

7. Kha. 0037, Kha. i. C. 0056. a. b. 0057 c., 0072.

Probable date 7th to 9th century A.D.

Fragments from surface covered with diaper of seated Buddha figures, in rows. Robes are red, white and grey and their order of repeat, both vertically and horizontally, is red between white and grey. Colour of vesica and nimbus always counterchanged to contrast with robe. Background is pale blue.

8. H. B. 007, H. B. ii. 0011 a-d.

Probable date 7th to 9th century A.D.

Fragments of diaper of seated Buddha figures, dressed in buff (saffron) robes banded vertically and transversely with crimson. Under-robe of one is bordered with green. Flesh, pink; hair, black. Nimbus, blue-grey surrounded by crimson, pink and grey. Vesica, green bordered with crimson. All outlines to figures, black. *Padmāsana*s, alternately crimson and green, outlined pink and buff. On background between Buddhas is a crimson tassel-like lotus from which rise two brown stems, crossing and bearing at end of each, a leaf.

To L.p. is a fragment of ornamental pavement (?) (007) arranged in irregular rectilinear shapes, each shape being either red, green or buff, with a scroll pattern painted in outline in a darker tint. Buff dividing bands run between the "tiles". All abraded and broken.

Height 1 ft. 6 ins. Width 1 ft. 6 ins.

9. Kha. i. C. 0061.

Probable date 7th to 9th century A.D.

Fragment showing part of diaper of seated Buddha figures arranged in horizontal and vertical rows. Each rectangular space allotted to a figure is outlined dark red and white. Flesh, pink. Fingers, webbed. The figures are robed alternately in blue and red, the blue having red background and the red, green and blue backgrounds. The nimbus is always pink. With the blue robe is a white vesica with grey border; with the red robe the vesica is green bordered with red, or blue bordered with brown. The curved *padmāsana* is pink with a red robe, and green with a blue robe. Good work.

Height 10 ins. Width 14 ins.

¹ For a better example of the same subject see Stein, *Serindia*, Pl. XI. Kha. i. C. 0097.

10. Kha. i. C. 0062, 0063.

Probable date 7th to 9th century A. D.

Fragments showing part of diaper of seated Buddha figures similar to Kha. i. C. 0061.

Height 10 ins. Width 1 ft. 6 ins.

11. F. XII. 006.

From north-west wall of shrine.

Probable date early 8th century.

Lower part of figure standing on pale green lotus against a dark red background. On background are three large lotus buds, black and pale green. Robe of figure, pale green with dark red border. Stole, of which the ends remain, dark pink, white and black check. Vesica has ornamental border decorated with attendant figures in panels, parts of two on pale green and dark red grounds showing on left side. The work is rough and the green colour almost entirely lost.

Height 11 ins. Width 1 ft. 2 ins.

12. H. B. i. 002, (recte H. B. v. 007).

From north-east corner of cella H. B. v.

Probable date 7th to 9th century A. D.

Fragment of which upper part is missing and the broken edge burnt. It shows the feet and lower draperies of a figure standing on a lotus. The feet, in profile to left, are bare, but with heavy upward-curling anklets ornamented with round green jewels. Skirts of drapery reach about half way down lower leg, and have broad border of scroll-work in black outline on dark buff. All drapery is arranged formally in very regular festoon-like folds, evenly spaced. Each fold is indicated with a black line, with a faint grey shadow following it from end to end and over this is a pink wash again following the line. General tint of drapery is light pink. From waist-girdle hang two bands, evenly twining about each other, with two parallel black lines an eighth of an inch apart, running along the centre of each. To left is the end of a floating scarf in pink. Bead-jewels, sometimes attached to ornamental bosses, hang from girdle.

Padmāsana has green centre, inner ray of petals, curling upward, grey with lighter edges and black centres; outer ray curling outward, light scarlet with yellow edges and maroon centres. All outlines are black, including those of the flesh, but excepting those of anklets and ornamental bosses, which are red. General background is dark red-brown. The general style of work shows excessive stylisation, especially in the monotonous treatment of drapery.

Height 1 ft. 1 in. Width 1 ft. 8½ ins.

13. Kao. II. 02.

From wall or vault of shrine.

Probable date 6th to 7th century A.D.

This fragment is a scheme intended to show a background of mountains with pine trees, birds and goats. The mountains are indicated by a series of imbricated lozenge shapes of which the upper edges are serrated. The arrangement of colours in the lozenge scheme of mountains in this fragment is as follows:—Lower centre, pale green with serrations boldly outlined in dull red. Lozenge to L.p., white with dull red edges. To R.p., dark red with darker red edges. Upper centre, the same as lower centre. The colours seem to be the same in vertical lines, *e.g.*, red is over red, white over white and green over green. This results in a regular sequence of change of colours horizontally and obliquely. In each rounded serration is a small dark patch which was probably originally gold.

Two very incomplete Buddhas are visible one in each of the green lozenges. The upper one, whose head, neck and right arm only remain, looks to his right downwards towards a kneeling figure to whom he seems to extend his right hand. A second figure, to the Buddha's left, sits in an attitude of devotion and gazes up at him. Flesh of Buddha, pale, slightly shaded with grey. Hair, mauve-grey. Nimbus has red field surrounded by grey-green. Vesica has green field surrounded by red and mauve-grey. Above vesica is visible the top of a stylised Bodhi tree in black and white. The throne below the Buddha is rectangular and the front appears to be divided into panels—three square ones above, of which the side panels are green and the centre red, with a lattice of thin white lines giving a tile effect. Below is a red panel extending the full width of throne and latticed as above, but just below the upper central red panel is a small mauve panel which breaks into the upper part of the lower red panel. Below the throne are a narrow band of mauve and another of red, suggesting steps. Below and in front of these is green (water) with a floating red and yellow duck and three red balls (jewels?).

The devotee on the Buddha's right seems to wear a simple tunic reaching to the knees, mauve-grey, bordered with buff. He kneels on a green mat. Large portions of his figure are missing.

The figure to Buddha's left, whose face is discoloured, seems to have white hair, (or it may have faded) a dark red monk's robe edged with buff, and a mauve mat.

Above, on the edge of one of the serrations of the lozenge is perched a grey bird. This may be a vulture and would perhaps identify this subject as that of the *Gr̥dhṛakūṭa* sermon.

In the lower green lozenge is the badly damaged figure of a seated Buddha in teaching pose. The colouring is the same as that of the upper Buddha. To his right is a devotional monk with tanned flesh, grey-black hair and a red robe, with grey overlap at breast.

A leaping deer to R. p. suggests that this is the sermon in the deer park at Sarnath, Benares.

In the red lozenge to R. p. is the side of a throne similar to that already described but with the lower panel mauve and the upper one red and green. The lattice treatment covers red and mauve panels. To R. p. of throne is a kneeling figure looking towards it and with arms outstretched, probably presenting an offering. Flesh, pale. Hair or headdress, mauve. Gorget, mauve. Sleeves and mantle, green edged with buff. Tunic, red. Skirt, mauve.

Behind this figure is a mauve pine tree, detailed with white.

In the white lozenge, to L. p., is a figure seated on a stool looking to L. p. Flesh, pale. Head-dress, white. Stole floating behind shoulders, grey. Kilt, green edged with white. Stool, grey on a green mat.

Behind this figure is a green pine tree. A mauve tree occurs near top to L. p.

The whole is very fragmentary and faded.

Height 3 ft. 8 ins. Width 2 ft.

14. Kha. i. W. 0028.

Probable date 7th to 9th century A. D.

Fragment of a large composition, showing head and shoulders of a Bodhisattva, the head turned three-quarters to L. p. The ears are long and the hair black and short; *uśnīṣa*; *tilaka*; eyes, long and downcast. Necklet, yellow, star-like ornaments in front of shoulders. Nimbus, yellow, cone-shaped, bordered with red band from the outer edge of which, growing inwards, is a series of long crocket-like leaves in threes, two scrolling in opposite directions and the third between them scrolling upwards. In each case outer leaves are green and the mid one, blue-grey; all are outlined in black and white. Vesica has bright green field surrounded by red. Background to L. p., black; to R. p., partly black and partly red.

Above to R. p., on a polychrome narrow-petalled *padmāsana* are the crossed legs of a figure wearing a short red *dhātī*. The bare shins are ornamented with simple pattern (*vajra*!) in yellow, outlined red. The soles of the feet rest on *padmāsana*. Below this, on red ground, are three lines of Brahmi (about sixteen characters), in faded black.

The whole is much broken.

Height 1 ft. 1½ ins. Width 1 ft.

15. Toy. IV. v. 012.

Probable date 7th to 9th century A. D.

Standing figure turned towards R. p. with hands joined in pose of adoration. Head missing. Upper part nude. Skirt reaching to ankles, green with red girdle. A yellow stole falls from left shoulder across body and also appears draped over skirt. The bare feet rest on a dark red lotus. Rapid work but well posed and in good proportion.

Height 1 ft. Width 7 ins.

16. Kha. i. C. 0096, Kha. i. E. 0055.

Probable date 7th to 9th century A. D.

Fragment in two pieces showing a row of four Buddha figures with hands in lap, seated on straight *padmāsana*. Robes alternately red and white. Colours all faded excepting a few black outlines which remain strong. Below and to R.p. are fragments of Brahmi inscriptions in black and below these is part of a row of large petals pointing downwards towards L.p.

Height 6¾ ins. Width 1 ft. 1 in.

17. Kha. i. E. 0047.

Probable date 7th to 9th century A. D.

Fragment of a large composition in several pieces, curved at L.p. edge. A vertical band (yellow) divides a series of small upright panels, forming a border, from larger panels. To the R.p. is a portion of petalled border (yellow, shaded with red-brown) of a vesica. Within this, on a shaded white ground, appears an elaborate flask with ovoid body, spreading foot, narrow neck curving inward from shoulders and outward again to wide mouth, covered by a lid of inverted funnel shape. The flask is ornamented in black outline, with a central horizontal band of rings, with above and below, radiating petal ornament. It rests upon the seed-table of a pink lotus, is yellow and carries to L.p. a bearded human mask in relief, with tongue thrust out. In the lower part of vesica are visible the left upper arm, knee and thigh of a seated figure, with richly ornamented armlet and a jewelled rope. *Dhātī*, yellow. *Padmāsana*, pink.

Between vesica and vertical band is represented an architectural shaft, probably of crystal or other translucent material, with band ornaments at intervals and an elaborate capital filling spandrel above. Ornamental details are interesting. The bands of ornament are reproductions of metal ferrules or housings used in wooden buildings of the Chinese (*cf.* terrace buildings in large painted silk banners from Ch'ien-fu-tung).¹ The capital is a clumsy modification of beautiful Byzantine and Indian examples expressive of a vase of flowers and leaves. Above vesica, a group of three horizontal bands forms a border which is broken by some scroll ornament perhaps proceeding from top of vesica. Above the bands, leaves and berries are freely painted in grey-greens and white on black ground, the whole growth taking a circular form, leaving a spandrel in lower corner suitably filled by blossoms.

¹ See Stein, *Caves of the Thousand Buddhas*.

The narrow panels to L.p. of dividing band contain standing figures on lotuses. The upper one is a Buddha and has a vesica decorated with flames in green and grey outlined alternately with black and red and arranged *en échelon*. The figure has black hair with the *uśnīśa* and long ears; *tilaka*, and mark in palm of hand. Under-robe, dark brown; upper robe, white and transparent. Both hands are upraised. Above is a domed canopy ornamented with half rosettes and with a valance of two rows of imbricated round-ended petals depending from the plain band at the edge of the dome. A large "cat" bell and a leaf-shaped object are hanging from the R.p. end of the valance.

The lower figure has black hair, bound with a garland and with pendent streamer. The peculiar robe is loose and straight from the right armpit. About knee level it has a band of ornament composed of rosettes. Below this, a double flounce, the upper green and the lower pink. This arrangement is only at the back. In front is white robe, from left shoulder, which spreads out and ends in a straight edge at ankles but appears to have shaped edging piece, appliqué. The vesica is rich brown decorated with petals, buds, etc. Nimbus is green and seems to be resting in the hollow of a white crescent of which one horn appears to R.p. The figure stands on a pink and green lotus and is facing towards L.p. with right hand raised to breast in teaching pose. The garland of fruit on the head, the petal and sepal character of flounces, the decorative band of rosettes and the vesica of leaves suggest some deity representing fertility or the earth.¹

Below, top of head with rope-like diadem, floating white streamers, long ears, green halo, vesica decorated with overlapping triangular sepals (green) and petals (pink).

The execution is rough. Fragment is in fairly good condition but much defaced on L.p.

Height 2 ft. 6 ins. Width 1 ft. $\frac{1}{2}$ in.

18. Mi. xiii. 10.

From west passage of temple.

Probable date 7th to 8th century A. D.

Fragment of a panel showing a group of Buddhist disciples. They stand in two rows, six above and four below and all are turned three-quarters to left with their hands in attitude of worship. The lower row are on a smaller scale than the upper; their feet and lower legs are lost.

All are arrayed in light yellow or yellow-green robes, swathed closely round their persons, an edge drawn over the right shoulder and the loose end thrown back over left. The robes are figured with repeating spots of rosette, palmette, or Chinese weeping-willow branch designs, executed roughly in red on the yellow and in grey on the green. Some have also a maroon scarf across the breast. The upper row show vermilion under-robes just covering their ankles. Beneath appear their feet shod in black slippers ornamented with a row of white dots round the opening. From the closed finger-tips of each monk in upper row issues a three-leaved spray which breaks monotonous row of pale heads on maroon background.

The figures are erect and somewhat stiffly set. They have broad shoulders and slim waists. The upper half, including the heads, is very well drawn; but in upper row this part of the figure is much too large for the legs. The smaller figures are better proportioned. The heads show a marked difference in type from those of the preceding frescoes. They are long and flat-crowned, with Grecian noses, moderately oblique eyes and short ears. The line of forehead and cheek and also of back of head, as seen in three-quarter profile, is very straight; the chin broad and round and the mouth very small. The eye-brows are in only one case represented by a single arched line:

¹ This figure of an Earth Goddess frequently appears, attendant upon Vaiśravaṇa. A beautiful example is to be seen on silk banner Ch. 0018 in the Stein Collection of paintings from Ch'ien-fu-tung (reproduced in colour in the portfolio *The Caves of the Thousand Buddhas*, Stein). The same personage appears in the wall painting Bez. x. K-0 in Case D Room II.

in the rest they are emphasized by four or five additional lines almost straight but sloping upwards. A single line is drawn round the base of the neck. The hair is black and close-cut. In the figures in upper line drooping moustaches and a small "imperial" are washed in in dull blue, while under-surface of chin is also so coloured. The flesh is painted a uniform pale flesh-colour of rather greyish tone; there is no shading and no colour added for lips or the "whites" of the eyes.

The drawing of the heads is exceptionally good and clean. A certain variety of expression is attained by slight variations in angle of eyes, direction of gaze, tilt of head, etc., while the third figure in each line turns to his companion behind, breaking uniformity of pose in group. All outlines are black and a band of white bounds the panel at upper edge.

The material is coarse clay. The painting, in tempera, is by a skilful hand. It is well finished, the drawing careful and the colouring harmonious. Except for some extensive cracks the surface is well preserved.

Height 2 ft. 2 ins. Width 2 ft. 7 ins.

19. H. B. v. 006.

From east wall of shrine.

Probable date 7th to 9th century A. D.

Fragment in several pieces showing a white horse trotting to left. The high-backed saddle has round flaps in buff over green "numdah". The coat of the rider (?) is pink with buff border and bright green lining and hangs down towards back of saddle; towards front are traces of probably plate-mail, with grey lower border. Ornate buff shoe with pointed toe rests in shoe-shaped stirrup, supported by green stirrup leathers. Harness, buff, adorned with rosettes and streamers and a large tassel or brush in front of neck. Each leg of horse is adorned between knee and heels with voluminous bows in alternate green and white cloth, the ends streaming backward. The long tail is tied in two places; touching it is the hand of a male figure (attendant) who follows the horse.

This figure carries a large bow-case and a quiver and is dressed in tight doublet, with tippet and skirts of tiger skin. The head is completely defaced. Behind him stands a celestial female (?) in grey tunic, buff bordered, over a long under-robe. Deep sleeves of buff lined with grey hang over wrists to the knees with slightly smaller inner sleeves of white; a white girdle knotted in front with ends hanging to the ground. The hands held at breast probably support some offering. A long green scarf hangs over shoulders and forearms.¹ At each hoof of the horse was probably a demon. The yellow face of one remains at right hind-leg and the long erect hair of others at forelegs. In front of male attendant walks a creature. (panther?) painted brickred.

The upper edge of fragment is burnt and completely defaced. The whole surface is abraded and much of the colour perished or missing. The entire picture is outlined with black put over a broader soft grey line. Traces of vermilion are scattered throughout. The many pieces are now partially joined.

Height 1 ft. 1 in. Width 2 ft. 4 ins.

20. F. XII. 004.

Probable date 7th to 8th century A. D.

A panel showing the goddess Hārītī with her children.² Indo-Persian type of beauty with short rounded face, straight features, eyes very slightly oblique and a dreamy expression of min-

¹ See note 1, p. 51.

² See Foucher, *La Madone bouddhique*, in *Monuments et Mémoires*, vol. xvii, 1910, of the Académie des Inscriptions.

gled sadness and sweetness. The figure sits facing spectator, apparently cross-legged but surface of lower part is almost destroyed ; left arm akimbo, with hand on thigh, probably holding stem of flower which appears between left arm and body ; right upper arm is close to body and forearm horizontal in front, with hand sharply pendent and fingers daintily curled inwards clasping top of long-necked red flask (?) with globular body, which hangs down in front below girdle. The ears are long, with pierced lobes greatly distended. Hair, black, dressed smoothly over head and falling behind shoulders, while two long narrow locks curl stiffly forward under the eyes. On the head it is decked with strings of pearls and a jewel ornament over forehead partly broken away. Figure is wearing a close-fitting short-sleeved jacket, sage-green powdered with round buff spots and set at neck in a low band of dark buff decorated with Indian red. The sleeves are finished above the elbow by a similar band, above, another of terra-cotta with green and black scroll decoration and edged with short full frills of white or yellow. Lower arm is covered with tight-fitting sleeve of under-garment, red, with purple cuff-band (on left arm) decorated with green scrolls. A turquoise-green stole is also about the arms. Legs are draped with plum-coloured robe spotted with terra-cotta and green trefoils and pearl-like dots of white. General background is terra-cotta red ; circular halo is turquoise-green bordered with terra-cotta red and dark buff.

Five children play about the goddess. One, nude, sits astride right shoulder ; another, in terra-cotta shirt, astride left shoulder ; another bestrides right forearm and a fourth embraces left breast as he stands on her girdle ; these are both nude. The fifth, in green shirt, on extreme left, appears to be dancing. All have features and figures of grown boys or men.

The flesh throughout, washed in with flesh-pink, over white, shaded with a slightly darker tint ; all flesh outlines are Indian red and eyes in black and white only. Hārītī's cheeks seem to have been coloured with another pigment which has destroyed the surface, leaving only the clay below.

Fine conception but execution unequal ; badly damaged over most of the surface but Hārītī's face and figures of children almost intact.

Height 2 ft. Width 2 ft.

21. Toy. VI. 0144.

Probable date 7th to 9th century A. D.

Portion of two slim, youthful adorants standing facing towards R.p. The taller of the two, a woman, head missing, has the hands together at breast. The long simple lines of the white robe are very graceful. There are traces of filmy green on the robe. The smaller figure, a child, has a girdle at waist of simple long white robe and his hands at breast tucked into the sleeves as in a muff. Lower part of figure and most of head, missing.

Height 6 ins. Width $3\frac{1}{4}$ ins.

22. Toy. VI. 056.

Probable date 7th to 9th century A. D.

Shows part of two surfaces meeting in angle of wall, on which is painted part of a procession of monks carrying long-stemmed lotuses. The head with close-cropped hair, breast, two hands and part of front of one figure, shows the usual Buddhist monk's robe. Behind and to L.p. is part of head of another similar figure.

Above the figures is a border band containing a mutilated inscription in Brahmi characters. Above this are two pairs of feet wearing shoes and the hems of the robes of two persons walking to R.p. Colour now mainly buff and grey. All very sketchy and faded.

Height c. 1 ft. 2 ins. Width c. 7 ins.

23. Toy. VI. 068, 066, 073, 055, 02, 053, 0266, 0267, 0268, 0269.

Probable date 7th to 9th century A. D.

Shows groups of figures all looking towards R.p. and all apparently performing a devotional ceremony. Three or perhaps four are carrying long-stemmed lotuses, the stems resting against right shoulders and the flowers probably just above head-level.

The figure to R.p. wears a blue robe figured with brown flying ducks and red flame-clouds. Next is a white-robed figure with blue girdle to which are attached on the left side, a pouch and probably cases for writing implements and eating-sticks. Against the skirts of this figure are grouped five children in two rows, all white outlined with black. There are faint traces of pink on the cheeks of the tallest child. They appear to be dressed in simple smocks but the hair of each child is differently shaven and dressed. In back row, figure to L.p. has high top-knot slightly to one side. That to R.p. has small fringe over forehead and thin tail behind. In front row, the figure to L.p. has two leaf-shaped locks curving right and left. Middle figure has one "love-lock" in front curving to L.p. The R.p. figure has fringe over forehead and long leaf-shaped lock at side. All have their hands folded in devotion. The bodies are nearly all missing and parts of the heads of the front row.

To L.p., part of upper half of four standing figures, all dressed in monkish robes and probably all carrying lotuses on long stems. The first to R.p. has only part of neck, left shoulder and upper arm remaining. A light stole appears to be thrown over left shoulder of his yellow-brown robe.

The next shows both hands, at breast level, grasping stem of lotus. Head and part of centre of body is broken away. Flesh, pink. Robe buff, with white stole across chest.

The next has a long face of which the features have almost disappeared, scanty beard and long straight hair, parted over forehead and hanging behind shoulders; round, close-fitting black cap with slightly elevated top, held on by a red chin-strap. Robe, blue. Hands, small and poorly drawn, hold lotus stem.

The next figure is probably that of a woman with peculiar flat-topped low headdress surmounted by an ellipsoidal form affected by ladies in Uigur times. This figure is badly damaged and blackened by fire. Between the heads of these two last figures is a lotus which is probably that held by the lady.

The next group has in the centre a man, his face almost all missing but showing a scanty straight beard and buff chin-strap from his hat. He wears a close-fitting bright red robe or tunic boldly figured with pairs of lions rampant, facing each other and supporting a large green spherical jewel on their upraised forepaws. The lions are greenish-yellow with darker, wing-shaped tail and mane, outlined and marked with black. The blue waistband supports pouch and the usual impedimenta carried by Uigur gentlemen. His hands appear to support, in front of his breast, a gold tazza, one hand below and the other above.

To L.p. are the skirts of two other figures and the lower folds of the sleeves of one of them. The robe at the extreme L. p. seems to be pink figured with rosettes in blue outline.

All the fragments are in a very bad state and their present grouping only tentative.

Height 1 ft. $2\frac{1}{4}$ ins. Width 3 ft. 4 ins.

24. Ch. II. a. 036.

Probable date 7th to 9th century A. D.

Fragment shows a river or lake in front with rising ground forming opposite bank and four small lumps of rock (?) in water near bank. These lumps look rather like roughly drawn monkey's heads but as all the other drawing is fine and delicate the resemblance is probably accidental.

In front to L.p. is a punt which the boatman seems to be poling along. He has bare feet and legs, a nondescript soft floppy black hat and a sort of short black cape. He bends forward slightly as he lifts the pole with both outstretched hands. In the boat sits a person turned three-quarter face from the direction of the bank. He is dressed in a red cloak and tubular white trousers. The ripples of water at front of boat show it is either moving towards the bank or that a strong tide is running against it. In the water at side of boat is floating a bundle at which perhaps the passenger is gazing.¹

In the middle of the picture, on the bank, is a donkey with rider moving to R.p.—that is, away from the stream. The rider wears a Chinese conical hat and is dressed in red and green. Behind the donkey is a pedestrian in red jacket and white trousers with a long upraised stick or whip in his hand as though beating the donkey. Over his shoulder he carries a bundle.

To R.p. is a mass of foliage in front of what appears to be the bole of a large tree.

Below is a roughly drawn white border line and below that a broad black band.

This picture is purely Chinese and is painted in a manner more suited to paper than plaster. The plaster is of the same sandy, friable nature as that of Ch. II. a. 035 and the work has almost faded away.

Height 1 ft. $1\frac{1}{4}$ ins. Width 2 ft. $4\frac{3}{4}$ ins.

25. Kao. I. ii. 021, 022, 030.

Probable date 8th to 9th century A. D.

Fragment showing an assemblage of Manichæans all facing three-quarters to R.p.

The R.p. half shows parts of three heads of men with black short (?) hair, beards and moustaches. Long black bands having somewhat the appearance of long locks of hair, hang about their shoulders. The robes appear to be white surplices with narrow pink neckties of which the two short ends hang just below the chin. The figure nearest centre shows that the hands are hidden under the voluminous skirt of robe which falls over arms in many pleats. An Uigur inscription appears here. Top of the head is missing. In front of him, the second head has part of top missing and all of right side of face below the eye. The third (to R.p.) shows only the chin and beard and part of breast. Below and in front of this rises the curved headdress of another figure. To R.p. is centre part of another figure. Between third and second figures, appears lower part of robe of another figure, over which is an inscription in Uigur.

To L.p. of centre are six figures on a smaller scale. They wear white robes similar to those of the above but without the necktie. Their heads are covered with the tall square white cloth hat peculiar to Manichæans and their hands are covered by their surplices. Hair shows in a formal fringe across forehead. Three heads are complete. One, above, has all above eye missing and another to R.p. of this shows only the chin. The sixth shows only skirt of surplice. Lips were pink.

To L.p. of picture is a single figure dressed in long robe patterned with a lattice of green bands with a red spot in each lozenge. The left elbow shows that the forearm was raised to breast. One black shoe is visible.

Background is dull green. All outlines black. All is much abraded and faded.

Height 1 ft. $3\frac{3}{4}$ ins. Width 3 ft. $4\frac{1}{2}$ ins.

¹ A woodcut of the same story may be seen in the fragment of a Hsi-hsia book numbered K. K. II. 0284a in the C. A. A. Museum. Reproduced in *Innermost Asia*. Pl. LXIII.

26. F. XII. 009.

From north-east wall of shrine.

Probable date 7th to 8th century A. D.

Fragment shows in right half, on dark red ground, twining stem and tendrils in dark grey from which spring large lotus bud and fully opened lotus. Petals, white near flower centre, light copper-green in outer parts, outlined black. Background sprinkled with small floral sprigs in white. Down left side, on lighter red ground, are three Buddhas seated in meditation on lotuses, with lotus-petal vesicas. Heads of two upper figures covered by robe. Painted in buff throughout, with dark red outlines, eyes and hair. Copper-green on petals of *padmāsana*, edges of robe and borders alternately of halo and vesica.

At bottom is a larger similar Buddha, having dark red robe, white flesh, copper-green halo and vesica of flames (?) in buff, red and green, with bead border.

Along the top are the petals of a larger *padmāsana*. Rough work.

Height 1 ft. 10½ ins. Width 11 ins.

CASE B.

1. Toy. VI. 0270.

From below dome (Toy. VI. 0272).

Probable date 7th to 8th century A. D.

Part of a celestial demon figure, probably floating in the air, facing to R.p., holding dish in slightly outstretched hands. Lower part of the figure is missing. The object in the dish is not clear but is perhaps a lotus or jewel. Hair of figure is in two upward streaming pointed masses. Stole round shoulders and arms and long streamers floating at back. On the deep red ground are floating globular objects, half black and half white.

Practically all colour, excepting background, has disappeared and all details have gone. The whole has been discoloured by smoke.

Height 1 ft. 2½ ins. Width 3 ft. 2 ins.

2. Toy. VI. 0271.

From base of dome (Toy. VI. 0272).

Probable date 7th to 8th century A. D.

Fragment probably from spandril-shaped corner of cella below dome. A warrior-like figure seated cross-legged, right hand upraised grasping long spear or wand, the butt resting on right leg or on the ground. The left hand on left knee, fingers turned inwards towards body, arm akimbo. Head, missing. Torso seems elongated. Chest covered with grey gorget heavily outlined in brown. Below is green jerkin (?) tight-fitting, with large grey boss in centre at top behind which pass two grey bands, the upper ends passing over shoulders and the lower loosely round base of ribs. Below jerkin in front is a brown patch ("spoian"?). Round waist at lower edge of jerkin is a white band with a large knot on each hip. From the knots hang a festoon of grey across lap and two long ends loop over the thighs. Skirt is dull red with broad brown quilted border. Upper arms covered with close-fitting red sleeves with brown encircling band below deltoid and another at elbow. Forearms, outside grey, inside white with yellow band at wrist, (armour). Left knee only is visible, in white breeches, lower leg armoured with grey greaves with thin brown lattice lines over the calf. The brown band round elbow merges at its lower part with a brown cloak spreading on each side from back. Another brown cloak, or part

of one, shows in mass above each thigh. This is spotted with black and may be a skin. A patch of pale blue is at R.p. shoulder (not understood). Nimbus has green field surrounded by brown and green and dark brown. Background is as Toy. VI. 0270.

To R.p. a grey object is seen and may be a small figure, incomplete.

Height 1 ft. 2½ ins. Width 2 ft. 2 ins.

3. Gha. iv. Carved plaster.

From inner doorway of shrine.

Probable date, late Sasanian.

Plaster panel carved in low relief. A circular rosette composed of six long narrow leaf-forms radiating from centre and in the spaces between, six enclosed palmettes of quasi-acanthus-leaf pattern with a pair of voluted tendrils curling symmetrically on each side of point of acanthus-leaf. Between outer end of narrow leaf and curve of fillet enclosing the palmette is a small disc to fill the otherwise empty space. Surrounding the rosette is a border divided into twenty spaces by fillets radiating from the direction of the centre of the rosette. In each space is a quarrel, with one diagonal radiating from centre of rosette. Outside this border the surface was flat and bears faint traces of brown paint. The carving of rosette and border is in the simplest form of Sasanian relief, that is, in two planes only, without any modelling. The ground is lowered leaving the pattern in relief. The sides of the relief are always sloping or V-cut, and the lowered ground shows traces of bright red paint. The long narrow leaves have midrib and veins cut in them and of the five wholly or partially existing leaves, one has the veins in a direction the reverse of the other four. The whole was badly broken but has been mended and the missing parts indicated in new plaster.

Height 3 ft. Width 3 ft.

4. Gha. i.

Probable date, late Sasanian.

This very fragmentary painting is in two main registers, one above the other.

The upper register shows a row of five or six standing figures whose heads and shoulders have disappeared. They all seem to be dressed in the short tunic, baggy trousers and long boots familiar from the sculptures of the Taq-i-Bostan and from many of the Kushana coins. As in most of those representations, the feet are large and point in opposite directions. At the extreme R.p. of the row there seems to be an indication of a dark red-brown tunic. The next figure wears a purple tunic figured with a spot pattern of circle and dot and a small hooked line above. Round the waist is a white girdle with long wedge-shaped end, spread flat, hanging in front. Below tunic are traces of white breeches and on either side traces of a white cloak (?). Lower edge of right forearm appears flexed in front of body, the elbow projecting to left. The third figure wears a red tunic which seems to have its skirts tucked into the long white boots, which, completely visible, are cross-gartered with red and yellow laces. A yellow cloak formed of a pelt seems to be worn and the white fur of this cloak shows next the tunic; the skin of one paw with white claws, dangles to L.p. The next figure has a light red tunic with contours shown in white and baggy yellow breeches tucked into long white boots. He wears a light green cloak, seen on the L.p. The fifth figure has a white tunic with spot pattern in yellow relieved against a triangular patch of bright red. The pattern appears to be a simplified fire-altar composed of a bowl on stem with almond-shaped flame rising from it; below, dark red trousers with the same yellow spot pattern but without the relieving triangular red background which here is unnecessary. The legs of trousers are tucked into long yellow boots. There are traces of a pinkish cloak. The sixth figure on the extreme L.p. wears a yellow tunic with white girdle and white trousers with yellow spot pattern and dull red top boots with white laces tied in bows at the ankles.

The lower register shows to L.p. a seated regal figure the body turned to R.p. but the head apparently facing outwards. The flesh is a warm, fresh pink. The hair of which the colour has perished, is long and appears at the right side of face in a clubbed mass as worn by Sasanian Kings. The head-dress, as far as visible, is composed of a mass of imbrications like a fir cone. Behind the head is a nimbus with yellow field surrounded by a discoloured band. The right hand held to right front, holds a short mace with red shaft and for the head, the head of an ox. The left hand is raised above the waist but it is obscure.

The costume is the Sasanian long-sleeved tunic reaching to just above the knees. It is dark blue with the "fire-altar" spot pattern in yellow and trimming of dark red bands on which is a pattern in yellow consisting of, along each edge a line of small "pearl" spots and between these edges, open circles with a "pearl" in each spandril between circles. This pattern can be seen on the sword belt and slings, where there is a rosette of an open circle surrounded by "pearls" and on the sword scabbard, which lies along the left thigh and passing behind the calf of the leg, reappears in front of shin. The border also shows behind the knee. The lower leg (only one shows) has a close-fitting covering and down the line of the shin¹ is a band of ornament consisting of rosettes of dots enclosed in circles on a red ground. The short boot is dark blue-black with "pearl" border round the ankle. This figure Sir Aurel Stein identifies as the hero Rustam.²

Standing before the seated figure and facing him is a three-headed (*trimūrti*) person, with an object projecting above the head having the appearance of the upper part of a chair or throne. But as the figure is standing it may be connected in some way with a head-dress. The R.p. head of the *trimūrti* seems to have a flame ornament in front of the head-dress. The nimbus has a yellow field surrounded by a discoloured band. Round the neck is a band of ornament similar to that on the seated figure. The right hand is extended, half open and palm upwards, towards the seated figure. The dress is a long tunic, caught in at the waist and white trousers or boots.

Behind this figure are traces of two others; the nearer, wearing a Sasanian crown (of the type seen on many Sasanian coins and silver bowls) seems to be presenting a dish, the sides of which are ornamented with a modified ovolo pattern. There are traces of a border ornament on the costume, red with thin yellow cross lines between yellow edging.

The whole fragment is in an extremely bad state largely due to the very coarse and inferior character of the *intonaco*.

Height 6 ft. 4 ins. Width 7 ft.

5. Gha. iv.

Probable date, early Sasanian.

A very fragmentary painting representing two figures, nude to the waist, facing each other. Both appear to be seated.

The figure to L.p. has the head in profile and wears a sort of close-fitting white cap. The face is youthful and decidedly Greek in type. The shoulders and body are swung round bringing the right arm, extended downwards and outwards, towards the front. The left arm, held well out and backwards from the body, is crooked at the elbow, bringing the forearm into a vertical position with the hand grasping some spear-like object. The pose is that of a fencer on guard. Round the loins is wrapped a light-coloured cloth.

The second figure bends forward towards the first with both arms stretched out in that direction and the clenched fists, near together, grasp some horizontal object which may be a rope or spear shaft. Traces of the face are visible and a small part of the white head-dress. The face

¹ Among the mosaics in the Church of S. Apollinare, Ravenna, are the three Wise Men from the East. Their tunics have border and bands of ornament and their trousers have a single line of ornamental braid down the front of each leg.

² See Stein, *Innermost Asia*, p. 916.

of this figure is very vague but appears to be of a different and older type. A light-coloured loin-cloth is the only visible clothing.

Behind this second figure are traces of a third but are too vague to reconstruct.

Below the loins of the two first figures is a mass of broken pinkish-red colour in which it is quite impossible to recognise any form.

The flesh of both figures is dark pink with traces of broad soft outlines in a darker red.

Behind and about level with the heads is a band of vertical acanthus-leaf ornament. The background to the figures is otherwise white.

Above the acanthus band is a border of repeating bunches of long leaves laid horizontally and their stalks bound together with a ribbon.

The general condition is very bad and shows the ravages of white ants or some other equally destructive agent. The *intonaco* is superior to that of the Gha. i. painting.

Height 5 ft. Width 7 ft. 3 ins.

Toy. VI. 0272. Dome.

Probable date 8th century A. D.

General description. Fragment of a small dome about ten feet in diameter representing a central deity surrounded by a number of lesser deities (?) arranged in three zones. The central figure occupies a circle in the crown of the dome and the figures in the two upper zones are each on a lotus growing from stems which spring from behind certain of the figures in the first or lowest zone and which extending upwards, form into two zones of spirals. The lotus thrones bearing the figures are generally growing from the ends of the spiral stems and the spiral stem forms an enclosing line to each figure. On two of the spirals a second lotus springs from the stem and so two figures are contained within each of these enclosures. Large portions of the dome are missing, having fallen in antiquity. The lower part has suffered most and of the possible twenty-four figures in the lowest zone, only eight are recognisable, of which four are together and two, groups of two each. In the group of four the two centre figures are more or less complete and of the other six figures considerable portions are missing. There are indications of the positions of five others but the figures have disappeared. In the middle zone twelve are more or less complete and probably two missing. In the upper zone all are present and are fourteen in number. Thus if the calculation of the missing figures is correct there were originally fifty-three including the central figure.

The scrolling stems are gracefully arranged and well balanced and throw off curling leaves, half-leaves and bracts, singly or in bunches, at suitable places. The original colouring has suffered from time and exposure to inimical conditions. The colours as they now appear have mostly deteriorated to a dull brown or reddish-brown but here and there it is possible to recognise the original tint. The stems are all dull brown outlined red, with a white line on one side and probably a yellow line on the other. The leaves are mostly similarly discoloured but white (edges) within red outlines, grey, red, red-brown and possibly blue and green are traceable. The foliage is "Gothic" (Early English) in character and now and then suggests the Chinese cloud forms (which also resemble a certain type of "Gothic" ornament).

The figures are thin, square-shouldered, long-bodied and long-limbed. The hands are long and graceful and the wide separation of the thumb from the forefinger when the thumb is abducted, is characteristic. The costume is of two kinds, one with long *dhōṭī* covering the legs to the ankles and the other with short *dhōṭī* and bare legs. A loin-cloth, *angochha* or *damon*; a kind of "*upavīta*" crossing from left shoulder and passing round body below right arm with sometimes long flowing ends visible at back and a narrow stole passing over shoulder and winding round arms, with freely flowing ends, seem common to all. Most figures wear a simple *mukūṭa* consisting of a

head band knotted or with two bosses above ears and a central elliptical rosette. Exceptions are noted in the detailed description. The poses are varied and graceful and generally have their arms well out from body, a favourite pose of the right arm being akimbo, the hand resting on thigh, fingers turned to L.p. The figures in both upper zones are placed on lotuses having shaded pink petals with indented ends edged with white and outlined with red. Those of the lowest zone are on pale pink lotuses with narrow pointed petals outlined with red. Beside each of these lower figures is a rectangular (Chinese) label, uninscribed and above it a group of dots of varying number, representing stars (?) and a short Brahmi inscription. One of the lower figures has four arms and is seated on a bird (Si-murg) with long narrow tail.

Details of Dome.

Centre, probably the Moon God. Figure seated cross-legged on lotus, three-quarters to L.p. Nimbus brown, halo dark green. Lotus has green centre and dark brown petals and is supported by a composite beast having a big body, suggestive of an elephant but legs and neck more like those of a lion. The upraised head has a canine character but seems to have a pair of upward curving tusks and an elephant's trunk. It is however so faded and abraded that certainty of any detail seems impossible.¹ The general pose of the animal seems to be either running or lying flat on its belly. Left hand of figure seems to be at breast. Right arm not distinguishable. Background of enclosing circle grey with dark brown radiating lines and double encircling border lines. Diameter, c. 2 ft.

The positions of the following figures are indicated in the diagram by numbers :—

1. Upper half, three-quarters to L.p. Dark nimbus. Left hand raised in front. Right arm akimbo but forearm not clear. Dark abraded drapery across chest passing under right arm.
2. Seated on lotus, body, three-quarters to L.p. Head seems turned to R.p. Knees are raised and right hand rests on right thigh or knee. Left arm not visible. Head-dress, white with upright yellow (?) palmette in front. Drapery, white. Lotus has dark centre and pink petals bordered grey and white, outlined red. Hair, long, rippling and black.
3. Kneeling (?), on lotus as 2. Three-quarters to L.p. Head seems to be tilted back as though looking at centre divinity. Hair, long, black. Ear-rings, circular bosses, now grey. Nimbus has dark field surrounded by white. Drapery across body from left shoulder to right side, blue. Left hand slightly raised and advanced to front, probably holding some object. Right arm flexed, hand at breast (?).
4. Seated cross-legged on lotus as 2. Almost profile, facing to L.p. Back bent, head uptilted. Right arm hanging, hand holding right shin. Foot visible. Left arm slightly raised and extended in front, elbow resting on left thigh. Skirt, dark red. Stole, white. Drapery under left arm, blue. Nimbus has white field surrounded by broad dark red, outlined white.
5. Seated cross-legged on lotus as 2. Legs, nude. Full-face. Left elbow on left upraised knee. Left hand upraised (invisible). Right hand probably on right knee. Dark red *dhātī*. Stomach and all flesh grey. Green cloth from left shoulder to right side. Nimbus, dark red. Head-dress, white (or perhaps hair).
6. Seated as 4 but turned reverse way. Left hand grasping left shin. Legs bare. Red *dhātī*. White across breast. Hair, white shaded grey. Behind, outline of top of head or half lotus, grey with yellow centre. Nimbus dark red, outlined white.
7. Seated cross-legged on lotus as 2, lower part of body three-quarters to L.p., from hips up, showing round full-face, head turned three-quarters to R.p., and slightly tilted up. Left forearm resting horizontally on left thigh, hand hanging over knee. Right hand raised to level of shoulder,

¹ It may possibly be an antelope which is an attribute of the Moon Deity and also appears sometimes as the Vāhana of the Goddess of Light.

palm outwards, forefinger raised. Feet, bare. Hair, grey. Face, destroyed. Palmette behind head. Flesh, dark (discoloured). “*Upavīta*”-like drapery, white, end hanging behind, seen between left arm and body. Loin-cloth pink. Skirt, dark red-brown. Ear-rings, carcanet and armlets, white. Nimbus has dark grey field surrounded by dark buff and white.

8. Defaced.

9. Seated cross-legged on lotus as 2. Apparently hands in lap in meditation. Robe, probably dark red, broad white line round neck. Half palmette over head. Nimbus has red (?) field surrounded by white.

10. (In one scroll with 9). Kneeling on lotus as 2 almost profile to L.p. Left arm upraised and outstretched, palm of hand up. Right hand at breast. Head looking up to L.p. Half palmette above *taenia*. “*Upavīta*” drapery, probably green, end hanging from left shoulder seen to L.p. of body. Loin-cloth, white. Skirt, dark red. Ear-ring and bangles, white. Hair, black. Nimbus has dark field surrounded by white.

11. Seated cross-legged on lotus as 2, head tilted sideways to R.p. Left hand raised to shoulder level, outstretched, palm out and up. Right arm akimbo, hand on thigh. Head-dress, white with *taenia*-like lower edge. Loose white scarf round neck. White loose waist-cloth with reddish ochre at upper edge and small patch of same colour in centre below. Skirt, dark red-brown. Feet, bare. Nimbus, red-brown with white edge.

12. Kneeling on lotus as 2 almost profile to L.p. Sādhū, with hair in typical top-knot bound with white cincture. Hair white, top-knot black (probably all hair was originally black). Hands in *añjalī* pose. Reddish loin-cloth, bare knees (grey). Much abraded.

13. (In one scroll with 12). Seated cross-legged on usual lotus, lower part three-quarters to L.p., upper part nearly profile. Hands in *añjalī* pose. White band round base of neck. Light blue “*upavīta*.” White loin-cloth. Dark red-brown skirt. White armlets and ear-rings. Face, defaced. Nimbus, dark red-brown.

14. Seated cross-legged, full-face on usual lotus. Head turned three-quarters to R.p., looking up. White *taenia* with palmette. Dark (probably green) nimbus bordered white. White band round neck (carcanet?). Right hand on thigh. Left arm down, hand extended, palm out. “*Upavīta*”, red brown, loin-cloth white. Skirt, red-brown. Feet, bare.

15. All below hips missing. Probably seated, to L.p., bent forward, head straight. Both arms stretched downwards, hands missing. Flesh, dark. Hair, white in large tresses at shoulders. Carcanet, ear-rings, armlets, “*upavīta*” (which goes under carcanet), loin-cloth, all white. Skirt, red.

16. Seated (probably cross-legged) on usual lotus, three-quarters back to L.p., leaning slightly forward, with apparently both hands holding a salver at level of mouth. Head covered with close-fitting red cap which extends down back of neck. Round it, a white *taenia* with two white balls at back. On top, a palmette. Stole round body and long end hanging down back from left shoulder. Body seems nude. Waist-cloth (*dhitī*), white. Skirt, dark red-brown.

17. Seated cross-legged on usual lotus, three-quarters to L.p. Holds a white object before him in L.p. hand resting on left knee and is pointing to it with the forefinger of right hand. Face, slightly downwards, looking at object. Head-dress, nearly all destroyed, shows white at L. p. corner. Robe, very dark red-brown. Left knee seems to be bare (grey) and right foot. Nimbus, dark red-brown. Hair hanging behind right shoulder, black. Carcanet and ear-rings, white.

18. Upper part only, leaning forward to R.p., in profile in pose of supplication, arms outstretched, hands together. Drapery, dark. Nimbus seems to have been blue surrounded by red, edged white. All faded and defaced.

19. Seated cross-legged on usual lotus, full-face. Probably hands in *añjalī* pose. Flesh, dark. Coronet-like head-dress. Red stole, white loin-cloth, black (?) skirt. Feet, bare. Nimbus, dark red-brown edged white. All badly defaced, discoloured and abraded.

20. Probably seated on usual lotus, full-face, looking to R.p. *Mukūṭa*, dull yellow and white. Hair, black faded to white in parts. Figure almost entirely missing. Long dark red stole, the end of which floats down and out to R.p.

21. Seated cross-legged on usual lotus, three-quarters to L. p., one hand (left ?) resting on left knee, palm up, in which is a round mass (indistinguishable). Right (?) hand near breast with forefinger upraised (?). In *mukūṭa*, a large palmette, white. Carcanet, armlets, bangles, "*upavīta*," white. All the rest discoloured, probably with smoke. Much destroyed.

22. Seated cross-legged on usual lotus, three-quarters (almost full) back. Dark red cap, white-bordered. Right hand raised to mouth. Left (?) missing but perhaps akimbo resting on left hip. Long green stole hanging down back. *Dhōṭī*, white. Skirt, dark red-brown. Badly defaced and faded.

23. Seated with left knee much higher than right but seems to be in same pose. Right foot black (boot or discolouration ?). Skirt, dark red. *Dhōṭī*, white. Arms seem close to sides but positions of hands not made out. White carcanet and *mukūṭa*. Dark red-brown nimbus edged white. Faded and defaced in centre.

24. Seated cross-legged on usual lotus, full-face, head turned three-quarters to L.p. Hands hold dish full of dark red-brown mass level with chin and outwards to L.p. Hair and *dhōṭī*, white. Skirt and stole, dark red-brown. Nimbus, dark with lighter edge. Abraded and discoloured.

25. Kneeling on usual lotus in profile to L.p., the head turned three-quarters to L.p. Figure bends forwards and upraises a round ball-shaped object in both hands level with head. Hair, black. Stole, black-green. *Dhōṭī*, white. Skirt, red-brown. Usual *mukūṭa*, ear-rings and bangles, white.

26. Seated cross-legged on usual lotus, knees raised three-quarters to L.p. Right hand holding right calf. Left arm, destroyed. Legs, nude. Head, slightly down. On head a helmet-like hat or perhaps high tiara, with knobs on top and sides. White "*upavīta*." Dark red-brown skirt. Nimbus, dark red-brown edged white.

27. Head only. Face discoloured, no details visible. *Taenia*, yellow-grey with elliptical rosette in front and bosses at sides. Ear-rings and carcanet, grey. Nimbus, blue-black surrounded by brown and white. To R.p., red-brown label with two dots above and line of Brahmi.

28. Upper part of figure. Below waist, missing. Perhaps female. Almost full-face, head tilted slightly down and to R.p. In left hand, out at side, a dish containing jewel (?). Right hand down but missing, (probably resting on right thigh). *Mukūṭa* as 27, white. Ear-rings, white. Hair, grey but black behind shoulders. Nimbus, brown, edged white. Carcanet, yellow-brown. *Sīna-band*, light blue. Tight tunic, green, abraded. Upper arms, dark red; forearms, dark green. Stole over pits of elbows, yellow-grey. To L.p., white label with two dots above, as 27 and a line of Brahmi.

29. Upper part of line of Brahmi.

30. Seated cross-legged, full-face. (*Padmāsana* not clear). Right arm akimbo, hand on thigh. Left hand raised to shoulder level and slightly extended to L.p., palm out. *Mukūṭa*, armlets, bangles and waist-cloth, white. Stole, flowing in large curves from back over right armpit in front, under forearm and to ground, dark red. All the rest darkened and abraded. To L.p., part of two Brahmi characters over three dots. Below dots, a white label. Lower L.p. half of figure destroyed.

31. Seated cross-legged on usual lotus nearly full-face, slightly to L.p. Left hand upraised to shoulder level, slightly extended to L. p., palm up. Right hand in lap, palm up, seems to be holding some object. Face destroyed. Hair, black, bunched behind shoulders. *Mukūṭa*, as 27, yellow (?). "*Upavīta*," white (?), falls over pit of elbow and appears below left knee. Loin-cloth, white. Skirt, dark red-brown. Feet, bare. Carcanet, armlets and bangles, grey. Lotus, grey (originally pale pink ?) petals unshaded, outlined red-brown. (Different from lotuses of upper figures in first and second rows). In front to L.p. a white label with three dots above and Brahmi over these. Nimbus, dark.

32. Seated cross-legged on lotus as 31, full-face, slightly inclined to L.p. Head destroyed. Nimbus, brown-black, edged white. Four arms. *Vāhana*, white bird with head like *Si-murg* but body more like a swan. Facing to R.p. Two arms upraised, hands destroyed. Lower right arm akimbo, hand on thigh. Lower left hand raised to shoulder level, slightly advanced as 31 but thumb not abducted. Cords crossing body with boss at centre (solar plexus), white. Carcanet, armlets, bangles, ear-rings, white. Loin-cloth and stole, deep red-brown. Body, arms and legs, bare. Long tail of bird rises high to L.p. A white pointed object crosses tail and may be lower end of vajra held in upper right hand but looks more like end of drapery, although there seems no reason for drapery to be there. To L.p., white label with two visible dots. Brahmi characters above.

33. Seated cross-legged on lotus as 31. Full-face. Right arm as 32. Left arm upraised as 32, holding long vajra (white) the upper limb wider than lower. Flesh, dark. *Mukūṭa*, usual, white. Nimbus, dark blue (?) field surrounded by dark red and white. "*Upavīta*," blue (?). Loin-cloth, white. Skirt, brown-black. Feet, bare. To L.p. white label, three visible dots above. Brahmi above. To R.p., four visible dots and Brahmi above. This belongs to next figure, destroyed.

34. Top of rosette (*mukūṭa*) with patches of dark brown right and left. (Nimbus?).

Between 34 and 35, Brahmi characters.

35. Extreme top of nimbus, brown with white edge.

Between 35 and 36, Brahmi characters.

36. Rosette of *mukūṭa* with brown patches right and left. To L.p. perhaps four dots. Above, Brahmi characters.

37. Head and shoulders only. Face destroyed. *Mukūṭa* as 27. Carcanet, white. Nimbus and vesica as 38 but brown flames round edges. To right and left is an oblong label, brown, with outer line dull red. Over L.p. label, five brown dots (stars), outlined red. Above, three Brahmi characters. Over R.p. label, four dots visible (others ? destroyed). Above, Brahmi characters.

38. Top of head with white *taenia* in front of which rises an elliptical boss, yellow. Hair, black. Top-knot (?), white. Nimbus and vesica, white with brown rays and double outline in same colour.

A band of dark red-brown seems to run all round lower edge of dome, the top of which is level with top of lotuses.

CASE C.

1. M. III. 007.

Probable date 3rd to 4th century A. D.

Fragment in five pieces (now joined) showing festoons of large overlapping rosettes in red and white on dark grey-black ground. Centres of flowers, white, with red radiations on yellow ground indicating stamens. Portion of background covered with white wavy lines indicating clouds. The colours are well preserved.

Height 1 ft. 3 ins. Width 1 ft.

2. M. III. 0035.

Probable date 3rd to 4th century A. D.

Fragment showing portion of left hand and drapery, life-size. Flesh, shaded pink, duller on back of hand. Nails cut very short, tips of fingers rather recurved. On first joint of index finger is a ring with elliptical bezel. High lights on fingers and nails boldly painted in white. In the hand is held a bunch of flowers (?) painted on red ground. Drapery, buff, with red contours. Very good work and well preserved.

Height $5\frac{1}{4}$ ins. Width $4\frac{1}{8}$ ins.

3. M. V. 0014.

Probable date 3rd to 4th century A. D.

Fragment showing a pair of life-size hands joined in supplication. Pink flesh, shaded grey and outlined reddish-brown. The nails are short and finger tips slightly recurved. Two plain yellow bangles on each wrist. Background, faded greenish-blue. Well drawn.

Height 6 ins. Width 5 ins.

4. M. III. 0046.

Probable date 3rd to 4th century A. D.

Fragment showing lower part of standing figure turned slightly to right. Yellow lower robe in classic folds contoured red. Upper robe, purple contoured black. Left foot, foreshortened three-quarters to L.p., right foot (broken away) pointing back to R.p. Flesh, pink, roughly shaded with grey. Background, buff; very rough work.

Height $7\frac{1}{4}$ ins. Width $6\frac{1}{2}$ ins.

5. M. III. 0038.

Probable date 3rd to 4th century A. D.

Fragment showing lower part of face and left shoulder. Flesh, pink, coarsely shaded with bright rose pink and outlined with Indian red. White high-lights on the end of the nose. Moustache, black, painted over first painting of red-brown. Drapery over shoulder, dull plum-colour outlined black. Background, bright vermillion. Good work.

Height $3\frac{1}{8}$ ins. Width $2\frac{5}{8}$ ins.

6. M. V. 0013.

Probable date 3rd to 4th century A. D.

Fragment showing top of head and part of face of a young man three-quarter face, looking to R.p. Flesh, dark pink, unshaded. Lips, outlined in bright vermillion. Hair, black and short excepting long tress hanging in front of left ear. Above head is part of a hand holding a fly-whisk. Background, blue-black.

Height $5\frac{1}{4}$ ins. Width $4\frac{1}{4}$ ins.

7. M. III. 0063.

Probable date 3rd to 4th century A. D.

Fragment showing portion of head-dress with upturned flaps, of type similar to that in M. III. 002. The centre top-knot is black with white roll encircling it, from which radiates a flower-like arrangement of drapery (?).

Height $4\frac{3}{4}$ ins. Width 4 ins.

8. M. III. 0040.

Probable date 3rd to 4th century A. D.

Fragment showing chin and neck of human figure. Flesh, pink, shaded grey. Strongly cleft chin. Drapery, yellow, bordered white. Crimson over-robe. Background, vermillion. Good work.

Height $3\frac{3}{4}$ ins. Width $3\frac{3}{8}$ ins.

9. M. III. 0052.

Probable date 3rd to 4th century A. D.

From north-east passage of shrine.

Fragment showing part of left brow and head-dress of a human figure nearly life-size. Flesh, pink, shaded and generally treated as in M. III. 002. Head-dress appears to be white turban such as Afridis wear, with band of grey, with red splashes encircling its lowest edge.

Height $4\frac{3}{4}$ ins. Width $3\frac{1}{2}$ ins.

10. M. III. 0011.

Probable date 3rd to 4th century A. D.

Fragment showing half of face turned three-quarters to left. General type recalls Buddha in M. III. 003. Flesh, light buff, flat, with hard shading in light red at ear and jaw and chin indicated by red circle. Hair and finishing touches to flesh in black. Eyebrow has double curve, low at nose, high and strongly curved at outer end. Left ear, slightly elongated and pierced. Whole right side of face gone. Background, light buff. Drawing, rather poor. Fairly preserved.

Height $5\frac{1}{2}$ ins. Width $6\frac{1}{2}$ ins.

11. M. III. 0030.

From north-east passage of shrine.

Probable date 3rd to 4th century A. D.

Fragment showing part of face turned three-quarters to left. Very roughly painted but strong. Treatment and type the same as that of M. III. 0011. Flesh, greyish-buff; outlines Indian red over broad rapid lines of light red; no shading. Chin indicated by a circle of red. Moustache, black. Eyebrows, joined.

Height 4 ins. Width 4 ins.

12. M. III. 0044.

Probable date 3rd to 4th century A. D.

Fragment showing on the right, the right side of a seated or kneeling figure wearing light green stole and crimson lower robe. Flesh, light buff, shaded pink and grey. Right arm probably in attitude of supplication, crossed on breast, hand broken away. Background, dull purple with black tufts at intervals, which may be part of a camel (*cf.* M. III. 0055). To extreme left is seen a portion of buff drapery. Work somewhat rough but effective.

Height $8\frac{1}{4}$ ins. Width $7\frac{1}{2}$ ins.

13. M. V. 0028.

Probable date 3rd to 4th century A. D.

Fragment from painting above dado. Shows part of chest of one or more horses from a chariot, one with off foreleg lifted as though trotting. Probably from *quadriga* containing

Princess (?). Across the chest is a band to which are attached four rectangular red tabs. Colour, drab; outlines brown.

Height $3\frac{3}{4}$ ins. Width 3 ins.

14. M. III. 0014.

Probable date 3rd to 4th century A. D.

Fragment showing lower folds of robe and part of leg and foot of striding figure as in M. III. 0036. Flesh treatment, as in M. III. 004. Robe, pale yellow, outlined red. Background, black ornamented with green leaves and red rosettes within green circles. Colours well preserved.

Height 6 ins. Width 5 ins.

15. M. V. 0015.

Probable date 3rd to 4th century A. D.

Fragment showing part of two heads turned three-quarters to right, of the same type as central figure in M. III. 002. Head on right retains red-flapped turban and behind is pendent end of white drapery. Upper and back part of second head is lost. Flesh of both, yellowish-buff with pink on cheeks. Colouring generally as in M. III. 002. Background, vermilion. Well painted.

Height 5 ins. Width $6\frac{1}{4}$ ins.

16. M. III. 0047.

Probable date 3rd to 4th century A. D.

Fragment showing middle portion of standing figure in yellow robe lined with red and green stole. Rough work.

Height $4\frac{1}{4}$ ins. Width $3\frac{1}{4}$ ins.

17. M. V. 0029.

Probable date 3rd to 4th century A. D.

Fragment from picture above dado. It shows black and buff border bands with feet—human and animal—resting on them.

Height 13 ins. Width 5 ins.

18. M. III. 0036, 0049.

Probable date 3rd to 4th century A. D.

Fragments from picture above dado. On vermilion ground to R.p., feet and lower part of legs and loose drapery of striding figure. Legs, pink shaded with grey, outlined with red-brown. Feet are turned, in profile, in opposite directions but the figure is probably advancing to the L.p. Drapery, in classic folds, is yellow and roughly outlined and shaded in red. To R.p. is the left foot and leg of a second figure in similar pose and light green drapery. To L.p. is the lower part of a tree-trunk and to L.p. of it is a human right foot pointing towards the tree. Background, vermilion with narrow buff band below. Work rather rough.

Height 7 ins. Width 2 ft. $3\frac{1}{2}$ ins.

19. M. III. 0016.

Probable date 3rd to 4th century A. D.

Fragment showing lower part of standing figure in black under-robe to middle of lower leg. Upper-robe, buff with rich red border draped from above downward to right. Right foot visible but toes partially obscured by left foot of another figure on left and left foot completely hidden

by right foot of a third figure to right. Flesh of centre and right figures, pink ; that of left figure, yellowish-buff. Traces of bright red outlines, probably of the original sketch ; final outlines Indian red. Traces of bright yellow just below robe to right. Background, red ochre, nearly perished. All upper part is missing. Fairly preserved.

Height 9 ins. Width 1 ft. 1½ ins.

20. M. III. 004, 0018, 0043.

Probable date 3rd to 4th century A. D.

Fragment from picture above dado, shows legs of a figure walking to L.p., part of red-brown robe gathered well up the thighs and loop of buff stole to L.p. Contour lines, reddish-brown. Flesh, bright pink shaded with warm grey and bright pink. Toes of right foot rest on white ground, below which is pale grey and thin black. Background, black.

Height c. 1 ft. Width c. 1 ft. 6 ins.

21. M. III. 002.

Probable date 3rd to 4th century A. D.

A panel showing in centre a male figure probably meant for Gautama, seated three-quarter face looking to L. p. with feet on foot-stool. Throne has black ground ornamented with lattice-work of dark green lines with red spots in the lozenges. Feet are close together, the right pointing directly forward and the left at right angles to it. Left arm akimbo with hand resting on thigh ; right hand extended as though teaching. The face is rounded, with small moustache, full level eyes, aquiline nose. Ears were evidently normal. Lower garment of dark pink drapes hips to ankles. Buff stole passes over left shoulder hanging down to lap and on right side behind shoulder to ground, leaving all upper part of body bare.

On lower level to L.p. is a similar and smaller figure seated, three-quarter face, looking to R.p., with hands together in adoration and wearing high conical turban, white with red rings, coming down on forehead in close-fitting rim from which rise two lunette-shaped upturned flaps. Opposite, on edge of fragment appears left knee and arm of a third seated figure, the hand upraised with thumb, first and fourth fingers extended and two middle fingers flexed in palm (*cf.* Figure in dado). Garment over knees, bright pink.

Background to upper part of middle figure, pale green and probably the back of the throne. Background of L.p. figure, vermilion. In foreground is representation of two tanks (?) of vertical and horizontal rail-like construction in light blue, outlined with darker blue ; ground running between the tanks, vermilion.

Both figures have pink flesh coarsely shaded with bright rose pink and pink cheeks. Hair, moustache, eyebrows, lower line of eyelid, outline of iris and pupil, black ; iris brown. Contour lines of flesh and of buff drapery, brownish Indian red ; other outlines black. Colours well preserved.

Height 2 ft. 9¾ ins. Width 1 ft. 11 ins.

22. M. III. 0017, 0056.

From north-east passage of shrine.

Probable date 3rd to 4th century A. D.

Fragment showing portion of a group of three seated figures and the head and shoulders of a royal personage, turned three-quarter face, looking to R.p., similar to smaller figure of M. III. 002. Behind is another figure of the same type with vermilion background.

Feet, heads and upper parts of bodies of all but one, missing. Flesh, light, tinted with bright pink and shaded with grey. Hands are together in adoration or submission. Robes are gathered about legs and stoles on shoulders. Arms and front of bodies are bare. The figure to the R.p. wears red-brown lower robe and bright red stole; middle figure, light green robe and white stole. Figure on L.p. has a pale yellow robe; no stole visible.

Drapery in each case shaded with suitable colour; red with black lines; green with dark grey; white with pale grey; yellow with red. In the case of the white and the green, the folds are represented as shades rather than lines. Flesh contours, red-brown. Background, visible between legs of green and yellow persons, rich red.

Height 7 ins. Width 13 ins.

23. M. III. 0045.

Probable date 3rd to 4th century A. D.

Fragment showing feet and ankles of a standing figure turned slightly to R.p. Right foot in profile, left foot directed forward, the toes very clumsily drawn. Flesh, pink. Lower part of green robe is visible. On extreme L.p. are the remains of the feet of a figure similarly posed, having vermilion robe. Ground, vermilion, bordered above feet with white and with blue-black background above. Rough work.

Height $6\frac{3}{4}$ ins. Width 7 ins.

24. M. III. 0055.

From north-east (?) passage of shrine.

Probable date 3rd to 4th century A. D.

Fragment showing an animal (camel?) lying down. Outline black over light brown. General colour, buff shaded with pink, with a few black dashes probably intended to indicate fur. Head, line of back and quarters, missing. Background, black.

Height $5\frac{1}{2}$ ins. Width 1 ft. $\frac{1}{2}$ in.

25. M. III. 005.

Probable date 3rd to 4th century A. D.

Fragment showing portions of three heads of disciples (fourth lost in removal), looking three-quarters to R.p. Treatment as M. III. 003. Background, vermilion and white. Colours well preserved.

Height 11 ins. Width 9 ins.

26. M. III. iv.

From 'angel' dado.

Probable date 3rd to 4th century A. D.

Panel shows figure inclined slightly to L.p., head upright, turned three-quarters to R.p. and gaze in same direction. Wings have three rays of feathers, inner and middle, pale yellow; outer, long feathers, light cochineal pink. Mouth and nose, small and mouth straight. Eyebrows, well curved, meeting in downward sweep. Pink on cheeks almost defaced. Robe, dark red-brown, outlined in black on neck. Execution bold and precise.

Height 1 ft. 4 ins. Width 2 ft. $\frac{1}{2}$ ins.

27. M. III. ix.

From 'angel' dado.

Probable date 3rd to 4th century A. D.

Panel showing figure strongly inclined to L. p. and shoulders slightly oblique, right shoulder being higher than the left; neck directed to L.p. and head nearly upright but in general inclination following that of neck. Gaze, directed to R.p., counterbalances L.p. inclination of figure and gives an extraordinarily vivacious character to the whole. Eyes have ingenuous expression and eyebrows slope upwards towards outer corners.

Robe, in light red outline only, showing folds across breast and down from shoulders. Wings have three rays of feathers; outer, long feathers, originally vermilion, now mostly lost; middle and inner, white or pale buff. Background, blue, mostly lost; traces of red outline to lunette. Well preserved generally but with surface cracks.

Height 1 ft. 5 ins. Width 2 ft.

28. M. III. ii.

From 'angel' dado.

Probable date 3rd to 4th century A. D.

Panel showing figure inclined somewhat to right indicating general movement; head three-quarter face, looking to R.p. and gaze in same direction. Face slightly longer in proportion than M. III. i., with heavy impasto on "whites" of eyes and eyebrows double-curved, nearly meeting. Expression animated and mouth smiling; lips, vermilion with high lights left in under-colour and just above red, a line of high light in heavy impasto. Hair, in double-leaf form, with stalk-like wisp pointing downwards to R.p. and ringlet starting at temple, depending in front of left ear. Robe, rich reddish-pink, outlined black in curve on neck; no indication of folds. Wings have three rays; outer, pale buff or white; middle, same but with black line in centre to express quill; inner, buff with short black lines placed obliquely outward and upward. Feet of figures in upper fresco appear above upper black border-band.

Height 1 ft. 6 ins. Width 2 ft. 2 ins.

29. M. III. 003.

Probable date 3rd to 4th century A. D.

Fragment of an incomplete panel. On left is upper half of a Buddha, three-quarters to R.p., right hand raised as in *abhaya-mudrā* but with thumb bent inwards touching second joint of third finger (eighth on hand). Dr. Venis suggests that this may symbolise Buddha expounding 'the eight-fold way' or the eight Paramitas. Left hand low, probably gathering up drapery. Behind him are six disciples, in two rows of three, one above the other; the nearest to him in upper row, holding a yak-tail fan in raised right hand; to right again of disciples appears naked right arm which grasps handful of white buds or flowers, apparently in the act of throwing. As background to arm appears part of dark conical (?) mass of black, covered with red and white flowers and poppy-like leaves in greenish-grey. On extreme R.p. is a similar mass of black on which are scattered well-drawn leaves in greyish-blue; both are intended to represent trees. Background elsewhere, vermilion, faded to pale buff between Buddha and disciples; along top, a black band.

Buddha wears dark purple-brown robe covering both shoulders, outlined black and lined with buff, which shows at turnover on left shoulder. The head is of western, slightly Semitic type with high straight forehead and somewhat domed top. Eyes are large, well-opened, straight-set. Nose aquiline. Mouth, small and curved, with short upper lip and small moustache. Cheeks and chin, softly rounded. Ears are slightly elongated and pierced and there is a rippling lock

down side of face. Eyebrows nearly meet over nose, the left one being strongly arched. Hair, black, in curves along forehead, receding at temples. *Uśnīṣa* partly lost.

Flesh is pale buff, flat on face but with grey shading on arm. Contour lines, rapidly drawn with broad brush in light red and emphasized with lines of reddish-brown wherever a true outline is in question or strong outline of feature is required; elsewhere (along sides of nose, line of jaw against neck and of forehead under hair, round ball of chin and for wrinkles in neck) the light red only is used, giving effect of rough shading. Eyes look slightly downwards under eyelids and are painted like those of 'angels' with white on eyeballs, brown on irises and black for pupils and iris outline. Behind head is a circular halo of light buff bordered with red.

The disciples are of a strongly Western type, with decidedly hooked noses and fuller and more prominent eyes. Their heads are of a shorter and rounder type and the method of painting is different from that of the Buddha but akin to that employed in the faces of M. III. 002 and of the 'angels' in the dado; the colouring however is much stronger and cruder than that of the latter. All heads are shaven and are seen three-quarters to R.p. The figure on R.p. in top row carries white *chauri* in right hand uplifted behind Buddha and wears bright green robe lined with white, leaving right shoulder bare; next, wears bright red robe lined with white, covering both shoulders; figure on R.p. in lower row, light buff robe with folds indicated in red (right shoulder broken off); and figure at other end of row, dark red robe covering both shoulders; a hand of the latter appears at edge of fragment from inside of breast of robe, fingers clasping edge; this figure also has two transverse wrinkles in forehead and heavy double-curved eyebrows meeting over nose. Ears of all the figures are pierced. The monotony of the heads is diversified by the difference of their gaze, some looking to their right, others straight before them, another more directly towards spectator and up under eyelids.

The flesh itself is painted in clear salmon or flesh pink, shaded with warm grey and with high pink blush upon each cheek; all outlines are red-brown and the shaven portions of the flesh are represented in grey; the lips are vermilion, their colouring and treatment, like that of the eyes, being similar to that of the 'angels,' M. III. i. to v; cf. also M. III. 008. The white impasto of the eyes is particularly thick, catching real high-lights.

The painting is of the same firm bold style as that of the dado, evidencing well developed methods of producing a finished effect with economy of work. Colouring, very fresh and surface well preserved.

Height 1 ft. 10½ ins. Width 3 ft. 3½ ins.

30. M. V. 004.

From outer south passage of shrine.

Probable date 3rd to 4th century A. D.

Panel showing head and shoulders of winged figure rising from lunette, akin to 'angels' of M. III, but of inferior workmanship both in technique and drawing. Figure is seen from front with shoulders inclined to left and head upright, three-quarters to L.p. and eyes turned as far as possible in same direction. Head is a squarer and shorter type than M. III 'angels'. Flesh is painted flat white, devoid of the delicate tinting of cheeks and transparent shading so characteristic of the M. III series. All contour lines are black and eyes are solid black. Red appears only on the lips. Hair is black, curly on forehead and carried all over head and down sides of face; the leaf-like tuft of the M. III examples still shows itself but only as a slightly higher mass in the general black wig. The wings are thinner and not so well shaped; outer long feathers are white, with indications of yellow in the shorter ones; middle ray has each feather longitudinally half black and half white, inner ray has plain band of yellow. Robe is yellow, with light red lines forming band round neck and indicating folds across breast and over arm.

The lunette is flatter and more extended, its field a bright pinkish red ; above it is bordered by a three-inch band of pale blue over white (both colours almost entirely effaced) and above again by a three-inch border of blueish-black ; the lower curved edge is bordered by a seven-inch wide festoon in black with bold and coarse cloud scroll suggestive of Chinese influence effectively painted in red outlined with white. A detached fragment in left corner shows that background beneath this was yellow with wave lines in red and black. The whole is wanting in delicacy and vitality. Fragment well preserved but considerably broken away at ends.

Height 1 ft. 9 ins. Width 2 ft. 3 ins.

31. M. III. 0039.

Probable date 3rd to 4th century A. D.

Fragment showing part of left cheek and eye, nearly life-size, of human figure looking towards R.p. Flesh, pink shaded grey ; treatment of eye, similar to that in M. III 'angel' dado. Very good work.

Height 2 ins. Width $2\frac{1}{4}$ ins.

32. M. III. 0034.

Probable date 3rd to 4th century A. D.

Fragment showing portion of face, three-quarters to L. p.; from chin to lower part of left eye only. Similar in type and treatment to M. III. 0033 ; by L.p. edge are two parallel curved black lines, probably part of the halo of another figure.

Height $3\frac{1}{8}$ ins. Width $3\frac{1}{4}$ ins.

33. M. III. 0033.

Probable date 3rd to 4th century A. D.

Fragment showing middle part of face, nearly life-size, three-quarters to R.p. White drapery behind outline of cheek. Flesh, pink shaded with richer pink and with high lights in white. General type and treatment as in M. III. 009-0010, showing great skill. Background, yellow ochre.

Height $3\frac{1}{4}$ ins. Width $3\frac{1}{2}$ ins.

34. M. III. 0010.

Probable date 3rd to 4th century A. D.

Fragment showing right cheek, tip of nose, mouth and part of chin of young shaven face. Flesh, a delicate pink touched with brighter pink and very skilfully painted. Lips, vermilion treated as in M. III. ii. Strip of white beside cheek. Background, yellow.

Height $3\frac{3}{8}$ ins. Width $3\frac{3}{8}$ ins.

35. M. III. 009.

Probable date 3rd to 4th century A. D.

Fragment showing shoulders and left side of face of a figure, facing front. Garments are somewhat unusual ; under-robe is green, draped across front, with folds in dark grey and finishing in straight white band across hollow of neck. A narrow white stole hangs over shoulders straight down on green vest, ending at breast-level on figure's right side ; outside stole and also covering shoulders is band of rich pink, which also ends about breast-level on figure's right side. Beneath these ends appears a dull grey garment, possibly part of green tunic, discoloured ; placed loosely

round neck, under stole, is a cord with end hanging down centre of breast. In ear is a yellow ear-ring consisting of a bunch of three beads on a ring. At lower edge of fragment are flowers, probably carried in hands held in front of figure.

At L.p. is a portion of the face of a second figure, with mass of black hair or drapery hanging by side and right eye almost complete. All outlines except those of shoulder are red. Background, yellow ochre. Colours, fresh and painting very good and well preserved. Probably work of same hand as M. III. 0010 and 0033.

Height $8\frac{1}{4}$ ins. Width $10\frac{1}{4}$ ins.

36. M. III. 0019.

Probable date 3rd to 4th century A. D.

Fragment showing upper part of two figures, evidently female, with hands placed together in attitude of adoration or respect. The two heads almost touch and are turned facing three-quarters to L.p. The faces are fair with pink cheeks and are painted in very definite chiaroscuro, the shades being pearly-grey. Eyes, almond-shaped, straight and rather too near together; expression, animated and slightly mirthful. Mouth, in each case, longer than usual and that on R.p. distinctly smiling. Lips are solid red and of moderate thickness. Necks, strongly wrinkled transversely, to express plumpness. Noses, inclined to be aquiline. Hair, black and long, hangs in tresses at back of ears and wavy black ringlet in front of each ear. On forehead of figure to L.p., hair is parted in the middle and carried in wavy line right and left, with small point at each side over eyebrows, recurved towards centre. Eyebrows, well separated and ears normal or very slightly elongated. White bands crowning hair, somewhat like Brittany girl's cap. The head of figure to R.p. is broken away above bridge of nose but on each side of face are rich pink pendent bands, perhaps part of cap. Robe of this figure, yellow outlined in red, with V-shaped opening at neck, sleeves to wrist and dark ornament, probably a flower, on shoulder. Robe of figure to L.p., similar but light green, outlined dark grey. Background, vermilion. Well preserved.

Height 8 ins. Width $8\frac{1}{2}$ ins.

37. M. III. 006, 0037.

Probable date 3rd to 4th century A. D.

Fragment showing parts of heads of two personages of the same type as the adorant in M. III. 002. The head to R.p. has all below tip of nose missing. The head is turned slightly to R.p. and the eyes are looking in the same direction.

The head to L.p. faces the other way and has all the left side and part below mouth missing. The head-dress is also broken away leaving only the white lower band and part of border of one upturned green flap. The lips are full and there is a small but natural moustache. Both faces have black locks of hair falling in front of ears. The eyes are large, straight and animated, the impasto of the white giving a most effective sparkle to the expression. Background vermilion. All colours bright and fresh.

Height 6 ins. Width 6 ins.

38. M. III. 0031.

Probable date 3rd to 4th century A. D.

Fragment representing the head of a royal personage turned three-quarters to L.p. Type and treatment the same as in M. III. 002 but less carefully painted. Background, vermilion with buff architectural (?) details roughly outlined with red. Stole, white. Colours, well preserved.

Height $6\frac{1}{2}$ ins. Width 6 ins.

39. M. III. 0032.

Probable date 3rd to 4th century A. D.

Fragment showing the head of a royal personage turned three-quarters to R.p., on pale yellow ground. Same type, treatment and headdress as that of M.III.002 but painting more delicate. Part of left hand on chin-level in pose of adoration. Small patches of vermilion stole at shoulders. Above, appear the toes of an elephant, in pink. Colour well preserved but surface scored.

Height $8\frac{1}{2}$ ins. Width $6\frac{1}{2}$ ins.

40. M. III. 008.

Probable date 3rd to 4th century A. D.

Fragment showing head turned three-quarters to L.p., with black hair, beard and moustache. Eyes, almond-shaped, level and full. Nose, hooked towards end. Mouth, straight and narrow with dent on upper lip. Background to L.p., vermilion and black.

Drawing, rather careless but painting rapid, direct and very good, the method being that employed for disciples in M.III.003 but specially clearly revealed in this piece. The flesh colour was first laid on, then pink on cheeks, side of nose, about mouth, under eyebrows, etc.; this was followed by the grey shadows and a pearly blue-grey in the eyes; the contour lines of face and features were then applied in dark red-brown, which gave the exact drawing. This red-brown appears also under the black of eyebrows, moustache, etc., and for iris of eye. The black was then put in and the red lips and finally the high lights in white. The whole evidences a well-established system in constant use and in decadence rather than development. Colours perfectly preserved.

Height 3 ins. Width $4\frac{3}{8}$ ins.

41. M. V. vi. x.

From dado.

Probable date 3rd to 4th century A. D.

Fragment vi, shows youthful head turned three-quarters to L.p., rising from hollow of festoon. The head is short and square, with broad low forehead, flat skull and square jaws suggestive of a Roman type. Ears are normal. Eyes, large and straight-set with well arched brows. Nose, slightly hooked towards the end like those of the M.III. 'angels' but the line has rubbed off at the point, giving the nose at first sight the misleading appearance of a snub. Hair, black and close-cropped, coming down in front of the ear at each side. The treatment of the flesh is the same as in the 'angels' of M.III. but the work is not quite so animated—e.g., the lips are solid red without high lights. The general type is distinctly Western.

At side of neck to L.p. is a trace of pale green drapery; on extreme L.p. side is part of the sweeping band of the festoon, much effaced; and on extreme R.p. side is part of the hand of *amorino* and the ribbon binding the opposite curve of the festoon (cf. 42 M. V.); dark blue band along the top. The background is pale buff, with a rosette on either side of the head in the space between it and the festoon; that on R.p. is pink, six-petalled, with sepals showing between the petal tips; that on L.p. is green, seven-petalled, with similar sepals. Both have buff centres, circular, with red rings representing stamens or seeds. Both are rosettes of a conventional type common in late classical art. Surface rubbed and cracked and edges broken except along the top where it has been cut.

Fragment x. shows the head and shoulders of a youth supporting the festoon and wearing a Phrygian cap. The festoon is shown in its upward curve, forming a black background to the head and descending over the shoulders on either side; two of the ribbons which bind it at intervals are shown to right and left and the fingers of the youth's left hand are seen clasping its outer edge, his arm passing behind it. His right hand holds a bowl against his breast. His

head and eyes are turned three-quarters to R.p. The face is delicately featured with very large straight-set eyes and small mouth and nose: the outline is a refined oval. The treatment of the flesh is like that of the M.III. 'angels.' Black hair shown in a narrow fringe across forehead and down towards ear, which is hidden by the side-flaps of headdress.

The band forming the festoon is black, with a bunch of three fruits in red on right and left; the ribbons are greenish buff. The figure wears a red garment (traces only of the colour remain), and the cap is of whitish buff. The background above festoon is of the same buff, with fragment of green rosette on extreme L.p.; upper edge of frieze is bounded by a broad band of dark blue.

Clay, brittle with little straw in it. The painting is much damaged and cracked.

Height 1 ft. 6 ins. Width of the two, 3 ft. 7 ins.

42. M. V.

From dado of circular shrine.

Probable date 3rd to 4th century A. D.

The general scheme of the dado consists of a heavy floral festoon undulating completely round the shrine and carried on the shoulders of youthful supporters placed at regular intervals. From each hollow formed by the downward droop of the festoon between the supporters rises a typical head and bust of a man or a woman. The supporters are sometimes clothed in Persian garments consisting of a narrow-sleeved tunic and Phrygian cap and sometimes wear only a scanty loin-cloth and remind one of Italian *amorini* who have adopted Indian ways.

To R.p. is a supporter of the Persian type with very attractive and animated face and dressed in green. In the hollow between him and the next supporter was a female head and bust but now too destroyed to make out. She was dressed in "a reddish brown vest with black stole" and "the right hand seemed to hold the end of a three-stringed musical instrument."¹

In the next hollow is a black-bearded man with heavy moustache. His dress is green with a V-opening at neck, bordered by a reddish brown scarf.

The next pair of *amorini* face each other. The one to R.p. has a very Semitic face with a bright happy expression. But the other looks tired and if we may judge from the fact that he is holding his left foot in his right hand as though to gain some relief from long standing, this tired expression is intentional. The heads of both are shaven, with a leaf-shaped lock left above the forehead.

The bust in the hollow between is that of a beautiful lady whose head is tilted slightly as she turns her head to gaze to her right with an expression of wide-eyed innocence. On her cheeks is a delicate blush. Her hair is black, smooth over the forehead with long "kiss-curls" in front of the ears and a mass of hair at the nape of the neck. As ear ornaments she wears red blossoms (?). On her head is a tiara of white flowers with pink touches on them. Her bodice is buff with a green stole over the left shoulder.

In the next hollow is the bust of a young man looking to L.p. His right hand is held up easily in front showing the first and fourth fingers raised and the middle two turned down—a well-known attitude of defence against evil. His face has not the Roman stamp of the one already noticed.² It suggests rather the modern Turkish type. The hair is black, curly and bushy at the neck. He is clean-shaven and has large straight eyes. His coat is buff, with long, wrinkled sleeves and a green vest over it.

The last supporter wears a Phrygian cap, of mauve colour. His hair is black, curly and neatly arranged in regular curls along his forehead. His garment is pink above and green at the skirt.

¹ See Stein, *Serindia*, p. 527.

² M. V. vi. p. 73.

The festoon has lost all its detail and appears as a black band with cinctures at intervals with a group of three discs (fruit or flowers) on each side of each cincture. It is probable that leaves and small blossoms were originally indicated on the black in the same style as in the tree in M. III.003. At the lower part of each downward curve of the festoon is a light elliptical patch from which all details have faded. In Gandhāra sculpture, where these festoons frequently occur, this position is occupied by a group of large leaves, fruits, or a piece of drapery. At each side of the busts is a rosette, alternately pink and green. Border lines above are black and buff.

Above the dado are seen several pairs of feet of men and animals, besides traces of other details, on a red ground. There are a pair of cloven hoofs, some lion's paws and a human foot all towards L.p. end of arc.

The surface is abraded, faded and badly cracked and large portions are missing.

Height c. 3 ft. Width 12 ft. 3 ins.

43. M. III. i, iii, v, viii.

From 'angel' dado of circular shrine.

Probable date 3rd to 4th century A. D.

The scheme consists of a series of winged "angel" busts rising from the hollows of a festoon or series of lunettes.

i. is a fragmentary panel showing a figure inclined to R.p., head turned three-quarters to L.p., with gaze in same direction but eyes slightly out of focus, giving a dreamy expression; prominence of eyes reinforced in the case of the right one by a line proceeding from inner angle of eye outwards and downwards in sweeping curve and emphasizing fullness of lower eyelid. The effect is heightened by grey shading on the lid; this is not found in any of the other 'angels,' nor in left eye of the same figure, which is not so carefully painted; the shading on L.p. of nose also accentuates the nasal curve.

The robe is of light cochineal pink, outlined black along curve at neck. Wings have only two rays of feathers drawn but a third is indicated by leaving upper edge of wing buff, while the ray of shorter feathers is coloured ochre-red; the long feathers appear to have been yellowish buff, with red streak along upper edge of each.

Above black line at top, show the feet of a standing figure. Lower part and R.p. end broken away. Surface rubbed but colours on the whole are well preserved.

iii. shows a figure, shoulders to front, head turned three-quarters to L.p., lifted well up and gaze in same direction. Contours of face, rather full, with forehead low and round and black ringlet curling down in front of right ear nearly as low as end of lobe. Eyebrows, thick, well arched and separated. Eyes, very full and well set. Nose, Semitic with rather long upward line to end of nostril. Mouth of moderate size and slightly smiling.

Robe, buff with folds indicated in light red; these fall across breast from the two points of support on shoulders and straight down from right shoulder and encircle upper left arm. Wings have three rays; outer one pinkish buff and the middle and inner ones, white. Here and there are indications of red lines of first, tentative drawing.

At extreme lower L.p. corner are remains of lines in black, parallel to festoon curves. Left foot of a standing figure is visible above top band. Surface, much destroyed and cracked.

v. shows a figure inclined to L.p., with head three-quarters to R.p. with gaze slightly down and abstracted expression. Contour of face, flat from eye to level of mouth, then full and round. Eyes, too close together and rather carelessly painted, as are also mouth and ear. Robe, white, with black outline, comparatively high on neck and forming little of a curve. Wings have two

rays of feathers only indicated ; outer long feathers, yellowish buff with red line on upper edge of each feather ; inner petal-shaped feathers, white or pale buff. Background shows marked traces of pale blue. All work rather careless. Well preserved.

viii. shows figure inclined slightly to R. p. with head three-quarters to L.p., the upward tilt very pronounced. Face contours, delicately round. Eyebrows, moderately arched and well separated. Mouth very firm, division between lips being a straight line. the hardness of which is modified by curved red lines of lips and dimples at corners of mouth. Hair, partly broken away on top ; rippling ringlet in front of right ear. Robe is indicated by plain band of vermillion, extending in downward curve from shoulder to shoulder and not outlined at its upper edge. Wings have three rays of feathers ; outer long feathers, yellow with upper portion of each feather red ; middle, probably white ; inner, white.

Curved outline of lunette and colour from lower part of field effaced but latter above is pale blue and border was apparently white with red outlines. Upper R.p. corner broken away. All work very bold and colours excellently preserved.

- i. Height 1 ft. Width 1 ft. 7 ins.
- iii. Height 1 ft. $7\frac{1}{2}$ ins. Width 2 ft. $1\frac{3}{4}$ ins.
- v. Height 1 ft. $5\frac{1}{2}$ ins. Width 3 ft. 3 ins.
- viii. Height 1 ft. $5\frac{1}{2}$ ins. Width 1 ft. 9 ins.

CASE D.

1. Kao. II. 03.

Probable date 7th to 8th century A. D.

Fragment showing to R.p. a figure kneeling (?) with one knee on lotus and the left foot placed flat on lotus edge. Body, nearly full-face. Head, obscure and partly missing. Body, nude to waist. Skirt, voluminous, green with contours in black and occasional white lines. Flesh, reddish. Red and white stole over shoulders and winding round elbows. Hands, extravagantly posed and drawn, near breast with a cup-like object in each (cymbals?). Armlets and bangles faded. "*Upavīta*" across breast. Hair, in thick black bob at left shoulder. Shoulder lifted very high. In front is a second figure, nude to waist, pale flesh, also probably kneeling in the same pose on pink lotus. The right foot comes over left knee-drapery of first figure and the left foot in foreground. Dark red skirt and green and white stole. Head, missing. Arms, not traceable. Ornaments on body, very faint. To extreme L.p. are the widely placed legs and skirts of a small standing figure wearing black shoes. To extreme R.p. is perhaps part of a head with black hair, of another small figure.

Border below, of large overlapping half-leaves of quasi-acanthus type. The whole has a very Indian appearance suggestive of Ajanta. All in a very bad state. Faded, abraded and disintegrating.

Height 2 ft. 10 ins. Width 4 ft. 3 ins.

2. Kha. i. E. 0050.

Probable date 7th to 8th century A. D.

Fragment, in several pieces, of large composition. In centre, a nearly life-size figure of Buddha, wearing rich red robe lined pale green, with four-petalled shaded pink lotus pattern to be seen at turnover crossing breast. Over shoulders, a buff mantle, of which a fold is grasped in upturned left hand, raised to breast-level. Ears, elongated and pierced with long slit. Mouth, small and full-lipped. Neck, in folds delicately drawn. Flesh contours, red. A

curious convention in drawing the features is very marked : this is, that the line of nose is continued to form one side of cleft in upper lip and sweeps round forming a second and redundant line of foreshortened side of upper lip. On breast (or perhaps an emanation from hand), a faintly sketched symmetrical ornament terminating upwards in vapoury indecision. Slight shading in red-brown on neck, at corners of mouth, ear, wing of nose and hand. Lips, red-brown, outlined with grey. Nimbus, yellow with border bands of dark grey and red, white edged.

Vesica, same colours as nimbus but field decorated with shaded pink wedge-shaped rays, radiating from figure. A broad outer band round vesica is white, with pointed elliptical panels, bordered by bands which interlace end with end, in 'true lovers' knots; the spandrel intervals, filled with pink buds. In each panel on green ground, is seated a Buddha figure in red robe on red lotus and with red flame-shape halo. Red-grey borders outside this broad band. On ground outside, a broad horizontal band of imbricated peacocks' feathers in four rows, coloured respectively, (downwards), dark green, dark red, light green, shaded red. 'Eyes' black with white outline. Feathering, black. Below, a plain buff band, under which a red band with green floral ornament outlined black. All work rapidly executed. Upper and lower parts missing.

Height 1 ft. 10 ins. Width 2 ft. 4 ins.

3. Kao. I. ii. 077.

Probable date 9th century A. D.

Fragment (over life-size) showing upper half of standing (?) Bodhisattva (Avalokiteśvara?) three-quarters to R.p., carrying a floral branch in both hands; the left hand in front at centre, the right opposite right shoulder, the branch running from left to right and rising above and in front of right shoulder. Top of head, missing. Face, round. Flesh of face, discoloured to dark buff. Eyes, very narrow, small and oblique. Eyebrows, thin, oblique and straight. Ears, long. Lips, red. Hair, black, in long corkscrew tresses in front of ears and rippling tresses behind ears and shoulders. Large white *taenia* tied in large bow above ear and one end floating upwards and another downwards behind hair. End of crown-like *mukuta* above bow. Nimbus has green (?) field, faded, surrounded by red, buff, and buff with red line between and at outer edge. Figure is narrow-waisted, covered with tight-fitting rich red tunic, with double parallel folds round curved neck. Sleeves to elbows, where is a large yellow, shaded red, frill (as usually on Vajrapāṇi). Forearms, green, close-fitting but wrinkled upwards, shaded. Three yellow bangles at wrists. On upper arms, red-brown armlets, bordered yellow with palmette above and green jewel surrounded by yellow bands and red lotus petals: (green suggests seed-table). Hands, pink and graceful; short nails. Across chest from below ear-rings, voluminous white, shaded pink, neck-cloth, over centre of which falls a festoon of bright green drapery, shaded grey. Round body, a narrow white drapery band. White drapery, shaded pink, hangs down back, appearing between body and arms. Round waist, white drapery shaded grey, with frill and centre fall. Two strings of white pearls hang straight from centre of waist. Ear-rings, large yellow rosettes with bunch of four beads (outlined red) and terminal green trefoil jewel. Carcanet, of centre large rosette flanked by two round discs, all yellow. From rosette hangs lotus ornament with green centre and two red beads right and left. (Probably centre one missing). From each disc hang two beads, the upper buff, lower red. In centre of body, a large yellow rosette with six beads round it, alternate green and red, with buff and grey palmettes of five pointed leaves at outer edge of each. From these are six yellow bead strings, two running up below white neck-cloth, two are looped over forearms and two go downward to hips. The two over forearms have at the ends a series of large beads and discs and terminate each in a large white ball. Behind figure, to R.p. just below elbow, is a rectangular shelf in perspective. To R.p., of that, the abraded background is covered with a mass of many-petalled rosettes in bold red (?) outline.¹ To L.p. on grey-buff background a well-drawn pink peony with green leaves and below two more detached

¹ cf. Kao. I. ii. 04, 013. etc., p. 99.

green leaves with pink bases. All outlines black. Very good work. Much abraded and faded in parts. Streaks of mud to R. p.

Height 3 ft. 5½ ins. Width 3 ft. 6½ ins.

4. Har. F.

Probable date 7th to 8th century A. D.

Fragment showing part of right side of standing figure in richly figured skirt against an elaborate vesica.

The skirt hangs from a plain waist band, green above and dark red-brown below. The pattern on the skirt consists of rows of large circles of white dots painted over a dull blue line. Just within the dotted circle is a thin-line circle. In the centre is a quatre-foil rosette of dark grey or green-black, with a dot of lighter colour in each foil and one in the centre, outlined with buff. Surrounding the quatre-foil is a ring of white dots. In the field between outer and centre circles are four swastikas, evenly spaced and alternately grey-blue outlined white and green-black outlined buff. In each space between swastikas is a grey or green dot. In the spandrils between the circular patterns, on the dull pink ground, are swastikas. Hanging down side of skirt is a border of dull pink with diagonal lines of small white, yellow and grey dots. Between this border and skirt is a portion of dark red-brown with diagonal lines of small white rings. Lining, showing below end of border, buff with red lines.

Above the waist-band is the flesh of lower part of torso and beside it is the right elbow and part of forearm.

Field of vesica is divided into lozenges, coloured dark green, light green, dark pink and light pink. The dividing lines are white dots, each dot with a long thin line below like a beard. This gives a soft effect. Outside this are two plain bands, the inner light pink and the outer grey-green. Next is a border of transverse chevrons, in light pink, dull pink, green and green-black. The pinks are shaded. Dividing lines are in dashes of white or buff, each dash "bearded." An outer band is red-brown.

Height 1 ft. 9½ ins. Width 1 ft. 3 ins.

5. Har. I.

Probable date 7th to 8th century A. D.

Fragment of patched robe. Under-robe, very dark brown, almost black. Upper-robe, red-brown with design of circles in buff lines with white spots and buff-patterned spandrils. Bars of dull grey-pink with interlacing circles of white lines and dots, the outer row of dots on grey band and the trefoil scrolls grey outlined white. Border, green with black and white lines. Lining, buff. Vesica has field in bands of blue, shaded pink, blue-black, dull pink, blue; divided by white blobs, bearded as in Har F.

Height 1 ft. Width 1 ft. 5½ ins.

6. Har. G., Bal. 0102.

Probable date 7th to 8th century A. D.

Two fragments of the same standing figure showing the feet and lower half of robe with a portion below knees missing.¹ Ends of feet, missing. Feet are each on a green lotus with buff

¹ Of these two fragments the upper one, Har. G., was given to Sir Aurel Stein by Mr. H. I. Harding, late Vice-Consul at Kashgar. The other, Bal. 0102, was found by Sir Aurel Stein at Balawaste. The two were packed at different times and in different cases. The Harding piece went to Lahore where it lay in store in its packing case until it was wanted in New Delhi. The other was examined and described by me in Kashmir in 1916. In 1925 when dealing with the Balawaste and Harding fragments I found that these two pieces bore the same patterns and colouring and I was quickly convinced that they were parts of one picture. By calculating the space required for the proper continuation of the patterns I was able to gauge the correct distance that Har. G. would have to be from Bal. 0102. It may reasonably be accepted that the provenance of Har. G. is the shrine at which Bal. 0102 was actually found and as the foreground of the pieces marked Har. H., Har. K., and Har. E., have every appearance of being a continuation of that in Bal. 0102 it seems justifiable to attribute them to the same shrine. The close resemblance of the pieces marked Har. F., Har. I., Har. J., and Har. L. to the foregoing, points to the same origin.

centre. A ring of white dots encircles centre and seeds in centre are represented by small red rings. Flesh, pink, shaded. The robe is caught up at centre and sides in tubular pleats, the edges arranging themselves in regular zigzag folds showing alternately outside and inside of border. The patterns on the robe are in transverse stripes or bands, the ground colours of which are dark red-brown, red, blue, red and then repeating, dark red-brown, etc. On the dark red-brown band is a double row of small buff squares and within each square four white dots. Alternating with these are three rows of rosettes each formed of four white dots arranged in square formation. On the red band (which is the colour of Samian pottery), is a centre row of long, white lozenge-shaped double palmettes joined base to base in the manner of a "turn-over" pattern. Above and below these in the intervals, are halves of the same pattern in yellow. Within each edge of the band is a wavy white border line. On the blue band is the same arrangement of five rows of dotted square rosettes as on the dark red-brown, the second and fourth rows being buff dots on red and the first, third and fifth being white. The general effect is harmonious and rich. The border is green on the outer side and dark red-brown on the inner side as shown at the edges of the tubular pleats. The general lining is Samian red.

Below waist is a pleat from a bow of dark red-brown. At R.p. side is a pleat of buff shaded with sienna.

Vesica seems to be bordered with pale pink, outside which, is dark grey.

The ground is the same as that of the other fragments, Har. H., etc., in the same case.

Height 2 ft. 10 ins. Width 1 ft. 7½ ins.

7. Har. J.

Probable date 7th to 8th century A. D.

Fragment of patched robe. Under-robe, dark grey-blue, contoured with many fine black lines. Upper-robe, red-brown with interlacing ellipses in white lines and white scrolls. Oblong patches of dull red powdered with circles in grey outlined white, three small white-line, red-centred circles in each. Between grey circles, small grey-line circles. Border, shaded blue; lining buff. White line on blue and on buff. Halo has field of oblique bands of red, grey, white and blue, surrounded by dull red and dark grey. Background, Samian red with grey florettes outlined with white dots.

Height 1 ft. Width 1 ft. 9 ins.

8. Har. H.

Probable date 7th to 8th century A. D.

Fragment showing the feet and lower part of drapery of a standing figure. Each foot is on a rose-pink lotus with dull buff centre. Round centre and at base of petals is a row of white dots. Between lotuses, a leaf as in Har. E.

Flesh, buff, slightly shaded. The skirt hangs to just above ankles and has a rich arrangement of pleated folds in centre and at sides. The ornament on the skirt is in horizontal bands of various colours. Lowest band red; next above, dark green; next, rose-pink; next, blue; next, red. Each band has the same pattern in white. It is a lozenge-shaped rosette the long diagonal horizontal, repeating at intervals and with half-lozenges below and above in the intervals. Border, dull green. The lining, wherever it shows, is dark red-brown. Border on central pleats, white. At R.p. side is a small piece of drapery, dark red-brown, with diagonal lines of green spots. The border to this is red with diagonal bands of white, green and yellow dots.

Vesica has a shaded pink field surrounded by red and dark red-brown. Background above ankle-level, red with scattered white florettes. Below this it is dark red-brown with similar florettes. Between lotuses is a large lotus leaf in grey-green.

Height 1 ft. 6 ins. Width 1 ft. 8½ ins.

9. Har. K.

Probable date 7th to 8th century A. D.

Pair of feet on lotuses with lotus leaf between, as Har. E. To left, a large red leaf, veined grey or grey-brown. From this rises part of second halo border, red-brown with Samian-red inside. At opposite edge a patch of similar colour. Line across picture below lotuses, ochre and below that, green-grey with rosettes of buff dots round buff circle. Robe, in vertical bands of dark red, blue, pink (on right leg), blue, pink and dark grey-green (on left leg). Red, decorated by alternate wide and narrow bands in thin yellow lines. Within narrow band next yellow lines, grey lines; between white, yellow-line circles filled grey. Broad band has rosettes of white dots within which quatre-foils of grey, outlined yellow. In spandrels, grey trefoils outlined yellow. Blue vertical band has diagonal lines of white dots. Pink vertical band has circles of pale pink or buff dots with dark red dot centre. Dark green vertical band, as blue. Border, green. Inner border, seen on zigzag folds, red-brown. Lining, buff with (between legs) strips of vertical thin red lines. Background, as Har. F.

Height 1 ft. $\frac{1}{2}$ ins. Width 1 ft. $9\frac{1}{2}$ ins.

10. Har. E.

Probable date 7th to 8th century A. D.

Fragment from large standing figure showing feet and lower part of drapery. Each foot is turned with toes outwards and is dark flesh-colour shaded with umber. They stand each on a pink lotus with buff centre surrounded by blue-white dots at base of petals. Outlines of petals, black. Between lotuses is a dark green lotus leaf with lighter green turnovers and veins. To left is a sort of pedestal, the pillar of which is yellow ornamented with spiral lines of white, buff and dark red dots. This is surmounted by a yellow dentate-edged table-top on which stands a hemispherical red-brown mound (earth?) ornamented with lines of white dots. From the top of this springs a green tree-stem bearing foliage represented by a black mass with green, white and buff leaves, blossoms and stems. Beside tree is another form too fragmentary to elucidate. Level with table-top a line drawn across the picture divides background into lower and upper parts. The lower is rich red-brown with floral sprigs scattered over it, some white, others, blue-grey flowers and dark green leaves. The upper is dull pink similarly ornamented.

The robe hangs to just above ankles with border hanging in regular zigzag folds down inner and outer sides of each leg. The pattern on the robe is in vertical bands of dull pink, dull grey and light pink. On the dull pink are alternate dark and light grey rosettes between two rows of small white dots; the light grey rosettes are outlined with white dots and the dark grey by buff. Between the rosettes is a small connecting ornament of grey or buff dots. On the dull grey band are diagonal lines of small white or light grey dots and crossing these at the opposite inclination are widely spaced lines, alternately dull red and white, of short dashes. Each dash has on the lower edge a sort of fringe or beard of two or three fine lines which at a short distance gives a sort of smeared or softened appearance. This peculiar treatment is much used in the Har. and Bal. paintings. The light pink band is similar to the dull pink one. The border of the robe is green outside and dark red-brown on under side and in the regular zigzag folds these two colours show alternately. The lining of the robe, showing between legs, is dull buff, with thin vertical red lines closely hatched. The whole effect is that of a fine figured silk.

The vesica, of which a small portion shows to R.p., has a blue-grey field bordered with dull pink and deep red-brown, with light or dark dividing lines according to the colour on which they come.

Height 1 ft. $4\frac{1}{2}$ ins. Width 1 ft. 9 ins.

11. Har. L.

Probable date 7th to 8th century A. D.

Camel or deer, pink-brown, shaded, outlined red. White eye, black upper edge and pupil. Facing to R.p. To L.p. is drapery of figure, lower robe white, with lattice of double black lines and black fleur de lys in each quarry. Upper robe, lower horizontal band dark red with oblique lines of white, green, buff and dark red (?) dots. Next, horizontal band of grey-blue with rosettes in buff of four crosses arranged crosswise. Above, vertical bands, blue, next animal's neck, then Samian-red, red-brown and (abraded) pink, each furnished with oblique lines of white dots. A narrow part of this robe seems to hang down at extreme right, the lower part plain dull pink, the upper, red-brown with white-dot diagonal lines. Background as upper part of Har. F. On this, below animal's mouth is a large palmette tilted over, faded to dirty white, outlined black with dull yellow shape near base.

Height $11\frac{1}{2}$ ins. Width 1 ft. $4\frac{1}{2}$ ins.

12. Bal. 0108.

Probable date 7th to 8th century A. D.

Fragment showing right foot and leg to knee, in profile, of a standing figure. Similar in size and style to Bal. 0101-0102. Foot, pink, shaded with umber (much flaked off) with dark red outlines. It rests on dark olive-green elliptical object which is probably a lotus; lotus leaf with petal-tips of pink lotus (apparently placed between feet) just reaching heel.

Legs above ankle hidden by stiff-hanging robe painted in broad sloping stripes of maroon, blue, white, black and again maroon. These stripes are ornamented with series of double palmettes forming elongated lozenges and half-lozenges in white, yellow, or pink.

On either side of leg is an opening in robe, marked by a series of vertical stiff zigzag folds. Border of robe, bright green over grey, green almost completely lost; inner border, maroon and buff. Background below ankle, maroon; above, somewhat lighter red, divided by thin white line. Former, strewn with green or dark red trefoils spotted with white and white starlike flowers; latter with similar blue trefoils and yellow stars. Part of hanging scarf (?), red and white, to left of leg drapery. Fair condition.

Height 1 ft. 4 ins. Width $9\frac{1}{2}$ ins.

13. Bal. 0101.

Probable date 7th to 8th century A. D.

Fragment showing life-size left foot, white, resting on white lotus with buff centre surrounded by pinkish ray. Above ankle, edge of dark red-brown drapery in many rippling folds, edged thin white, with black contours. To L.p. of hem of garment, lower part of figure in maroon robe seated cross-legged on blue lotus with white seed-table. Background, similar to that of Bal. 0102 with differences in detail; both, generally Byzantine in character. Backing, mud and straw.

Height 11 ins. Width 1 ft. $3\frac{1}{2}$ ins.

14. F. XII. 007, 008, 0010.

Probable date 7th to 8th century A. D.

Two seated Buddha figures from a diaper of such figures, one above the other and part of lower border.

Upper figure (008) is seated on a blue *padmāsana* in attitude of contemplation, head slightly tilted, looking towards R.p. Hands, one in the other, on lap. Flesh, greyish tones, shaded. Eyes look sideways. "Whites" of eyes have blue-grey line along lower part. Black

eyelashes, elongated. Hair, black. Nimbus has shaded pink ground, bordered with blue. Vesica pink, bordered with green. Robe, pale green with red border. Background, red.

To R.p. is left side of another figure in red robe on a pink *padmāsana* with blue vesica. Background, pale green.

Above are traces of another figure.

Lower figure is in same style as the upper one. Flesh, pale shaded with burnt sienna and outlined with red. Hair, black. Nimbus, pink. Vesica, green with dark brown border. Robe, red-brown. *Padmāsana*, pink. Background, pale green.

To R.p. and below, shows, in its lower part, red and white and blue and white trefoil flowers with white tendrils, scattered on maroon ground. Also a lotus bud, red outlined black. Above is a green and blue lotus bud on red ground.

Height. 3 ft. 8½ ins. Width 2 ft.

CASE E.

1. Kao. I. ii. 06, 026, 031, 039, 044, 047, 049, 064.

Probable date 8th to 9th century A. D.

Fragment in several pieces showing part of very large tulip-like flower with abraded pink petals and long green, bearded leaves. A thick green stem rises from one side bearing large pink buds with green calices. Background, dirty buff. To right, a vertical grey-green band and beside it a crooked dull red band. To extreme right, dull pink. All much faded and abraded.

Height 1 ft. 10 ins. Width 1 ft. 3½ ins.

2. K. K. II. 0314.

Probable date 12th (?) century A. D.

Fragment showing sacred tree standing on an architectural terrace. To L.p. is a sloping gangway with, at each end, a buff octagonal newel-post with spreading red base and red lotus finial rising from green top surface of post, the green enclosed in a red moulding below which is an orange (gold ?) band and then another red moulding. Sloping hand-rail, red, and below, a buff panel decorated with floral pattern on red ground, bordered with green and framed red. Floor of gangway, divided transversely by red bands, the alternate spaces respectively buff and pale green, both decorated with floral patterns. It may be that this is intended to represent steps and the lotus-petal pattern on the green spaces is appropriate for the face or riser of a step but in this case the ends of the steps are not accurately drawn. From the upper newel-post, panelling and hand-rail similar to that of gangway, extend across the picture. Below the panelling is a band of mottled pink-buff and green, with floral device (faint) and below this a band of formal ribbon pattern in buff on a black ground. Between hand-rail and framing of panelling is a kind of supporting bracket-shaped tie in light grey (silver) and above and below this, red-gold decorative bands repeated on lower red framing (abraded). Below, on light green ground, a two-headed green parrakeet, facing to L.p. with second head facing to R.p. Legs and beaks, red. Irids, yellow.

The tree is gold (over red) outlined black and grows from a bed bordered by richly moulded quartrefoil edge.

From lowest moulding hangs drapery reaching to level of hand-rail. Upper half of drapery red; lower half grey. Long pleats of cloth, knotted into large bows, hang from the centre of each foil of the moulded border and alternating with these are similar pleats coming from under the upper red cloth. The colours of the five visible pleats are, centre, dark green; next, right and left,

pink ; outer pair, buff ; all with buff or white linings. Behind tree, upward-curving bands of white (or buff), green and red, forming a sort of halo. Background behind drapery, perhaps a low wall decorated all over with a foliate pattern in black outline on buff. Lower edge, bordered with rippling band ; upper, with a green line between two red ones, with buff between green and lower red lines. Above these, a buff wall with black scroll pattern, a green band running right across and a rectangular niche or opening to L.p., outlined black. All good work.

Height 2 ft. 5 ins. Width 1 ft. 2 ins.

3. M. C. III. 06, 07, 09, 010, 011, 012, 013, 020.

Probable date 7th to 9th century A. D.

Fragments of Buddha diaper probably from vaulted ceiling, showing part of four rows of figures ; the two upper are reversed, head to head with the two rows below. They are therefore probably from crown of vault.

Top row (fragment to R.p.) shows part of nimbus border (white) and vesica with white border and green field.

Second row, to L.p., first figure, against buff (faded) nimbus and vesica, with upward radiating curved grey lines. Pink-petalled *padmāsana*. Second figure similar but vesica-field green with radiating grey lines, grey *padmāsana*. Third figure, end petals, indented at outer edge, pale pink. Fourth, end petals only of *padmāsana*, shaded grey. All other vesicas and nimbi are green excepting first in bottom row, which is like first in top row. All robes, bright red, white bordered. Grey or white under-robes, white bordered. All outlines, black. Lips, red. Hair, where present, grey. Background, white, with pink and green lotus buds and leaves. Hands of figures clumsily indicated in lower part of opening of upper robe. Rough, careless work.

Height 1 ft. 10 ins. Width 1 ft. 11 ins.

4. Bal. 08, 012, 018, 022, 023, 027, 028, 036, 037, 038, 041.

Probable date 7th to 8th century A. D.

Many fragments of Buddha diaper showing four rows. Each figure is contained in a rectangle alternately red and buff. Vesicas, alternately red and buff—red on buff ground and buff on red ground. Robes, generally red against buff vesica and buff against red vesica. Nimbi, following the same scheme—red (shaded) on buff and buff on red. All figures have hands in lap, are seated on straight buff *padmāsanas* and have heads turned slightly to R.p. Hair, eyebrows, upper line of eye, contours of drapery, black, with traces of white contours on the red robes. Flesh outlines, red. As exceptions to general colour scheme—in top row, two figures, in each of the second, third and fourth rows, one figure, have dark red-brown robes contoured black and white. In top row, two, second, third and fourth rows, one each, figure, has dark red-brown nimbus.

At top edge is the lower part of another row of similar figures. All much faded and probably the buff parts were originally different.

Figures remaining are :—

In top row 8.

In 2nd row 9.

In 3rd row 8.

In 4th row 7.

Some of these are incomplete.

Height 1 ft. 7½ ins. Width 2 ft. 11½ ins.

5. M. G. IV. 02, 04, 08, 013, 014, 018.

Probable date 7th to 8th century A. D.

Parts of six Buddhas from diaper of seated Buddhas, in two rows, all full-face, in meditation.

Centre top row, face and head only, all below nose missing. Flesh, rather grey. Hair, blue-black. Nimbus has red field surrounded by green and buff. Vesica has buff field with grey upward-drawn rays and two grey border lines surrounded by red and buff. Above, is visible the lower part of red *padmāsana*. Right and left on white background, a pink lotus bud with green centre and a green leaf hanging below.

To R.p. the L.p. side of face and shoulder of similar figure. Robe, red. Red border at top of under-robe, straight across neck. Nimbus has red field surrounded by grey-buff with grey line and outside warm buff. Vesica has green field surrounded by red and buff. Lotus, on white background. Lotus bud, as above.

To L.p. a similar figure, broken away below hands and at right side. Colouring as previous fragment but under-robe at chest dark grey with red upper border straight across neck. Hands, one resting in the other. Green leaf on white background to L.p.

Centre, below, head and part of shoulders, similar to side figures above.

To R.p., part of face, nimbus and vesica, same as top centre.

To L.p., part of face and body, nimbus and vesica, similar to sides above.

Flesh, outlined black. Lips, dull red. All other outlines, dull red. Rough work.

Height 1 ft. 7 ins. Width 2 ft. 1½ ins.

6. Toy. IV. v. 08.

Probable date 7th to 8th century A. D.

Fragment of seated Buddha, hands in lap. Seated on lotus with green centre and white (?) petals. L.p. side missing. Flesh, pale; robe, pale buff. Halo, field green surrounded by dark red, white, pale brick-red. Nimbus has buff field surrounded by green and red. Background, dark red with thin white-line imbrications. All work very rapid and sketchy. At R.p. edge, traces of Uigur characters in black on white.

Height 1 ft. 1¼ ins. Width 8½ ins.

7. Kao. I. ii. 03, 046, 059, 065.

Probable date 7th to 9th century A. D.

Fragment in many pieces mounted together showing border of floral scrolls on a red ground. Long green scrolling stems, outlined black on shadow side and yellow on light side, throw off formal flowers at intervals and carry open lotuses supporting decorative female heads. In lower part is one of the lotus-supported heads, R.p. side missing. The neck springs from centre of lotus and the head is turned three-quarters to L.p. Top of head is missing. Flesh, pink outlined red. Eyebrows, eyes, dividing line of lips and hair, black. Hair appears at temples and behind edge of lotus where shoulder would be. Ear-ring, buff rosette. White *taenia* tied in knot at left temple with straight end falling down side of face, outlined and barred black. Nimbus, red outlined black. Below head, two rosettes springing from stem, the upper, blue with buff edges and black blobs at base of petals; the lower, red with buff and black edges. To L.p. of head, two bands of large halo border: first, blue shaded outward to buff; next, yellow-buff; field, shaded red. To R.p., a green band, then black-green; field, buff. Above head, a continuation of scrolls with rosettes, blue and red, similar to those described and parts of two terminal lotuses, with right side of face, ear, hair and drapery on upper one. Upper and middle parts much abraded.

Height 2 ft. 5 ins. Width 1 ft. 1¼ ins.

8. Toy. VI. 0145.

Probable date 7th to 8th century A. D.

To L.p., young shaven monk turned three-quarters to L.p. in buff robe barred with red-brown, carrying large buff censer at breast; smoke, in black wavy lines. Above and at R.p. side of shoulder, five lines of Uigur inscription.

To R.p. a vertical band of buff with traces of green and one line of Uigur inscription. To R.p. on pink-buff ground, at lower edge, top of bald head of a figure with lotus bud above on wavy stem (carried by figure ?) and behind head a second lotus bud, carelessly drawn. Above and to R.p. are two lines of Chinese.

Height 1 ft. $\frac{1}{4}$ in. Width 1 ft. $6\frac{1}{4}$ ins.

9. Bal. 099.

Probable date 7th to 8th century A. D.

Fragment showing head of Buddha, three-quarters to L.p. Eyes, half closed and dreamy. Nimbus, dark green with pink border. Robe, red-brown. Hair, black, close-cropped and in hard line over forehead. Cheeks, full; mouth small.

Height 6 ins. Width $7\frac{3}{4}$ ins.

10. Kao. 0149.


Probable date 7th to 9th century A. D.

Fragment showing Buddha head, full-face. Flesh, dark. Eyes, downcast, narrow, long and oblique; "whites," white: pupils, black. Lips, pink. Nose, rather broad. Hair, blue-black and short. *Uśnīṣa*. Edge of robe showing at L.p., white outlined brown. Nimbus has dull yellow field surrounded by pink, grey-white, dull blue, dark yellow ochre and rich deep red. Work neat and smooth.

Height 7 ins. Width $6\frac{1}{4}$ ins.

11. Bal. 094.

Probable date 7th to 8th century A. D.

Fragment showing middle part of body of figure on which is depicted a galloping yellow horse, outlined red, having green collar with long wind-blown ends: marked on quarters with svastika and a horizontal  shape and on flank by annulet with projection at lower edge.

Below horse, in centre, a six-pointed star formed of two interlaced triangles: to R.p., an annulet with projection to R.p. side (green): to L.p., a four-petalled rosette; to L.p. of this, a circle (?) with centre spot; above tail, an annulet. At top is a straight yellow band below green. A red skirt, faintly figured with scrolls, hangs from a green waist band, which is also continued straight down centre of front (cf. 16 Har. D. in same case). Surface flaking off.

Height $9\frac{1}{5}$ ins. Width 6 ins.

12. Har. A.

Probable date 7th to 8th century A. D.

Head of Bodhisattva (probably Hārītī), nearly life-size. Round face, eyes half closed, with dreamy expression. Eyebrows, high, well arched and meeting over nose. Ears, large. Nose and mouth, small. Lips have a slightly pursed appearance, dividing line strongly bowed. Simple *tilaka* mark. Neck, in two plump rolls. Faint suggestion of necklet on R.p. side. Hair, black, arranged in two smooth upward curving lines from ears, meeting in downward point at centre over forehead; large top-knot and slightly bunched behind ears, spreading symmetrically at

each side behind shoulders. A narrow red *taenia*, spotted with white pearls and knotted behind bunches of hair above ears and showing outside hair hanging below ears. A similar pearl band round top-knot. Ear-rings, lozenge shape, yellow crossed by red lines. In centre, over forehead, a white crescent-shaped ornament resting on a block-like base and supporting an elliptical ornament, all grey, details faded. On either side of this and resting on *taenia*, a similar crescent shape supporting a mound-like ornament (boss), outlined black, from centre of which springs a curving hornshaped projection, outlined red. Nimbus, now dark grey field outlined black, surrounded by buff and light grey, divided by red lines. Trace of dark red drapery at lower right corner. Background, red-brown. All faded and abraded.

Height 1 ft. 6½ ins. Width 1 ft. ½ in.

13. Bal. 0116.

Probable date 7th to 8th century A. D.

Fragment showing a haloed figure, perhaps Maitreya, seated European fashion on lotus cushion. Feet rest on lotus foot-stool with toes turned well out; knees wide apart.

Outer robe, brown; under-garment, white, showing at ankles and right hip. Right arm, bare, yellow; all other parts broken away. On right and left are adoring attendant figures. To R. p., vertical bands of red, from behind which one of the attendants is looking. Lotus cushion has frill of green suggesting petals and top chequered to suggest seed-table; lotus rests on a square mat. Colour much abraded.

Height 6¼ ins. Width 5¼ ins.

14. M. C. III. 01, 03, 04, 05, 014, 021.

Probable date 7th to 8th century A. D.

Fragment showing two Bodhisattva heads, nimbate, three-quarters to L.p., and to L.p., part of nimbus of a third. Head at centre, all below nose missing. Flesh, pale. Eyes, downcast. *Tilaka*, a black ring with red flames rising from it. Hair, black, in plain band across forehead. White, broad *taenia* knotted at sides of head holding enclosed palmette ornament in front and pink and white floral ornament on top of head. Nimbus, grey, surrounded by red and grey.

Head to R.p., similar to other but complete. It is tilted slightly down and is supported by the forefinger of the right hand placed against the R.p. temple as though in thought. Lips, very rich red and slightly smiling. Hair, grey-blue, smooth on each side of centre and a thin tress looped round ear. Top-knot, above, behind *mukuta*. Ears, long and with large yellow disc ornaments. White robe shows close round neck. Nimbus has green field surrounded by pink and buff.

A portion of a third nimbus to L.p. shows colouring similar to last but outside it, is a conventional scroll design in grey and green on white with large flowers and buds in red and white. This ornament is enclosed in a foiled figure of which two foils remain. Across front runs a broad light green band between two narrow buff bands. Below, the background is bright red with floral scroll-work in green, pink and white or buff. Above the band, on a white ground appear to be small Buddha figures seated on lotuses in rows. Part of two remain, that to L.p. being in a red robe on a pink and white lotus. That to R.p. shows only R.p. knee or border of white robe, on a white lotus shaded grey. Between the Buddhas on background is a pink and grey rosette. All outlines are black and rather clumsy.

Height 1 ft. 6 ins. Width 2 ft. 8 ins.

15. Bal. 0200.

Probable date 7th to 8th century A. D.

Fragment showing on lower part a seated trimurti divinity with small seated Buddha above to L.p. and the toes of a large figure standing on a lotus to R.p.

The trimurti figure sits full-face with head slightly turned to L.p., the second and third heads projecting on either side from behind ears and about two-thirds the size of the centre head. Centre face has a third eye in forehead and a long thin moustache. The eyes are heavy-lidded and dreamy. On head is a skull set against the black top-knot on which is a pearl-studded *taenia*. Large plain ear-rings in normal-size ears. Body, nude to hips excepting a heavy necklet, plain bangles and armlets with large rosettes above. There are four arms, two upraised holding the sun to L.p. and the moon to R.p. Lower arms, in right hand a pomegranate held against breast; left hand, resting on left thigh grasping an indistinguishable object (*vajra*?). Round hips is a dark red garment rising in a sharp high point in centre. Legs, bare. Flesh, grey. On each of the lower forearms, thighs and lower legs are a pair of short black strokes. A long yellow stole is thrown round back of shoulders, one end falling over and down in front of left shoulder. The stole comes forward over outer side of right arm, falls between forearm and body forming a loop to legs, up over biceps of right arm, the end hanging down partly behind that forearm to thighs. Long black hair hangs behind shoulders. Head to L.p. is light flesh-colour; black hair, dressed high; decorated yellow *mukuta*. Head to R.p. is probably yellow, with red hair or cap. Halo (nimbus) has green-grey field surrounded by red and red-brown. Background, dark red with white sprigs, *semé*. A red-brown band, plain, at top edge of background nearly level with top of halo border.

Above, to R.p. is a seated Buddha, head turned three-quarters to R.p., hands in lap. Black hair, dark red robe powdered with three and four white-dot rosettes. Grey-blue *padmāsana* outlined black with white dots on base of petals. Halo, green-grey, surrounded by red-brown. Nimbus, buff. To R.p. of this are traces of a smaller, nude (?) figure with body turned to L.p. To L.p. are the toes of a large right foot resting on lotus with buff centre studded with red rings (seeds) surrounded by red-brown band and pink (?) petals. Background of upper part of fragment, red-brown dotted with white sprigs. All much abraded and faded.

Height 1 ft. 10 ins. Width 1 ft. 2½ ins.

16. Har. D.

Probably from Balawaste.

Probable date 7th to 8th century A. D.

Fragment showing upper half of Buddha figure probably seated, hands on thighs (?). Figure appears to be nude to hips, flesh yellowish, slight pink flush on centre of face. Eyes, long, rather oblique, heavy lidded, gaze concentrated on tip of nose (in abstraction) giving a squint. Eyebrows, very high, well arched but short. Simple *tilaka*. Ears with long lobes. Nose, long and narrow. Mouth, small. Hair, black, pointed downwards at centre of forehead. *Uśnīṣa*. The shoulders are broad and the waist narrow. The body and arms are covered with devices in red outline including sun and moon on right and left shoulders respectively. On right pectoral an ellipsoidal jewel standing on a lotus. The jewel has on its surface a group of three concentric bands at each side, each group opposed back to back. Three leaves (flames ?) spring from top and one projects from each side. On left pectoral, an octagonal many-faceted jewel on lotus with groups of three leaves springing from the three alternate disengaged sides. At base of neck a double chain with ring at each end from each of which flow three thin cords. Below chain, at each side a ring or disc with pierced centre. Below ellipsoid to R.p., a pierced disc and to L.p., a double-line triangle. Below octagonal jewel, two pierced discs. Lower, on each side, two large rings. In centre just above waist, a galloping horse proceeding to R.p. Under outstretched

forelegs a ring and under hind legs, a larger ring. Below smaller ring, a triangle. Between triangle and larger ring, below waist, a crown-like device. On right arm, below sun, a circle of three concentric rings; on point of shoulders, a double-line triangle; on upper arm, a sacred book resting vertically by its lower end on a lotus and having leaf-shaped flames sprouting from each side and a group of three from upper end; on forearm, a vajra with leaf-flames springing from various points. On left arm at point of shoulder, a double-line triangle and below it two pierced discs; upper arm and forearm, the same as those of right arm with an additional pierced disc near elbow. On the centre line of the chest is an elaborate device consisting of, at base, just above horse, a rectangle in which stands a vase-like object shaped like an upright double cone, bases joined, the lower cone truncated and resting on a conical base and a nondescript rat-like animal, couchant, on the truncated top of the upper. Round the centre line of the vase is a double-line band and the sides of cones are covered with latticed lines. The base has radiating lines running down from its junction with body to foot. Round the junction is apparently, wrapped a snake with part of its body projecting like a cord on each side and each part terminating in a snake's head. Resting on the back of the rat is a bowl-shaped object which supports an elaborate palmette ornament from the top of which rises a mound-shaped mass of flames. The whole of this device is perhaps a rendering of the Churning of the Ocean.

Drapery below waist is dark red.

The large nimbus is petal-shaped, circular at top, with dark grey field surrounded by buff, green and dark red-brown; the dark colours are edged with white. The vesica which seems to be a flattened oval, has a green field surrounded by narrow bands of dark buff and dark grey; then a broad band divided into radiating sections of blue-grey, dark red-brown and green. The sections are divided from each other by thin lines composed of bearded dashes, as in the border of vesica of Har. F. Next, is an outer narrow band of grey (?) and beyond that, dark red-brown.

Height 2 ft. 6 ins. Width 1 ft. 10½ ins.

17. Har. C.

Probably from Balawaste.

Probable date 7th to 8th century A. D.

In centre, a tall yellow cone-shaped column (ornamented with encircling bands of scroll ornament in lines) tapering downwards almost to a point, resting on a grey ball which is supported on a yellow spreading base (broken away). Its upper end is hemispherical and supports a flattened grey ball-shape. Resting on this is the point of a shallow bowl-shaped pale pink capital, ornamented with acanthus (?) decoration in red outline above which are two simple grey mouldings looking like the rim of the bowl. On this rests a horizontal band (architrave) decorated with red-line scrolls, which turns up sharply at each end at an angle of about seventy degrees so that they incline outwards on each side and then again turn outwards in a horizontal direction right and left. Above the upper horizontal members of the architrave, on each side rests another horizontal band, the inner ends sloping towards each other upward, decorated with red lines. In the space between these bands is a rosette. Level with the rim of bowl is the lower edge of a light grey background running right across fragment. Lower part of background, dark red with group of three white blossoms, on black stems, to R.p.

To left of column is a kneeling male figure encircled by a vesica. This figure has head in profile facing to L.p., the shoulders turned slightly so that both are visible. Hands raised in *abhaya mudrā*, body leaning slightly forward. Nude to waist. Skirt is crimson, figured with Central Asian winged and wingless griffens and balls in white. At each elbow is tied a scarf with flowing ends and another hangs down back from white *taenia* round smoothly dressed hair. Head-dress in front, a high yellow ornament outlined red (faded). Plain bangles. Armlet with enclosed palmette above in red line. The face shows a profile of a southern Indian or Burmese (?) type

with straight forehead, long but narrow nose, wide mouth with full lips and small, rather receding chin. Eye, long, oblique and downcast. Ear, normal with large plain ring through lobe.¹ Figure kneels on rug with grey centre, ornamented with oblique lines of dots and bordered by an inner band of crimson with oblique lines of grey dots outlined black. Halo has grey field surrounded by plain bands of dark red and dark grey. Nimbus has grey field surrounded by white. Yellow necklet with rosette in front.

To right of column is a male figure seated cross-legged, head and body turned three-quarters to L.p. Legs, "full-face." Body, inclined to L.p., hands in *abhaya mudrā*. Head thrown back and face looking upward. Face, round and plump, three-quarters to L.p. Body, nude. Scarves and ornaments as in first figure, except ear-rings which seem to be bunches of beads. Skirt to ankles, red-brown; no figuring visible. Feet, bare. The figure is seated on a rug with red-brown centre with diagonal lines of grey dots, bordered, grey. Vesica has dark grey field surrounded by red and dark red-brown. Nimbus has grey field surrounded by white.

The whole is faded but shows some very skilful drawing. The proportions of the body are nearly natural, the torsos inclining to length and slimness. Outlines of all flesh, red.

Height 1 ft. 7 ins. Width 1 ft. 10½ ins.

18. Kha. I. E. 0053.

Probable date 7th to 9th century A. D.

Fragment, very roughly painted. Head and shoulders, c. half life-size, of Buddha figure, head, three-quarters to L.p. The whole is painted in red, solid or thin, as required. The eyebrows and eyes only in black. Vesica, white. Outer background, dark brown. Character of work seems to suggest untrained hand. Abraded.

Height 11 ins. Width 13 ins.

19. Kao. I. ii. 05, 042.

Probable date 7th to 9th century A. D.

Fragment in three pieces joined showing large halo with deep red field bordered with plain bands, dark blue (divided from red field by white line), grey-buff, green, dark buff, all divided by thick black lines. To left, a black band falling downwards and inwards is probably the hair of large figure, with red patches at top and near centre, perhaps part of a headdress. To right is a border of scrolling green stems outlined black on one side and white on the other, on rich red ground. At end of each scroll a lotus with dark pink petals with shaded buff edges and black midrib, carries a head similar to those on Kao. I. ii. 03, etc. On spaces between scrolls, an elaborate lotus bud with similar petals. Below, in second interscroll space, a blue rosette with shaded buff edges and black middles, buff centre outlined red. All very rich colouring.

Height 1 ft. 4½ ins. Width 1 ft.

20. Kao. III. 020.

Probable date 7th to 9th century A. D.

Fragment probably from the lower part of a large composition. In immediate foreground are alternate pink and red rectangular slabs seen in perspective, suggestive of a tiled pavement. Along the upper or inner edge of this is a narrow, light band. Above, the background is white. Against this ground are four kneeling figures all facing to L.p. They are each dressed in a long high-necked robe reaching to the feet, with long narrow sleeves into which the hands are tucked as in a muff, against the breast. Round the waist is a belt to which hang short straps.

¹ Compare figure with that of No. 3. Har. B. Case D Room I.

The first figure to L.p. is the most complete. The face is full-cheeked, of Mongol type, with narrow oblique eyes: oblique, arched eyebrows; small nose; scanty, short beard and rather long but thin moustache. On forehead is a patch of hair brushed down as a fringe. From each temple grows a long tress which falls rippling to the breast. Another long tress hangs from back of head to behind shoulder and half way down upper arm. The head is shaven between these patches of black hair. On the head is a low, domical black hat with light band round edge and a short straight spike at the top. Robe, whitish-grey with red belt. In front is a repeating black spiral between straight border lines on a grey ground. Behind him is a sort of square pedestal in perspective with red and yellow base, or it may represent a hanging tab of textile.

The other three figures, who have lost their heads, are similar, but of these, the first wears a green robe, the second, a dull red and the third, a dark grey. In front of each figure is a line of Uigur writing and between the second and third is another "pedestal." Outlines, all black.

Height 1 ft. Width 1 ft. 10 ins.

21. Kao. III. 0201.

Probable date 7th to 9th century A. D.

Fragment showing three kneeling male figures similar to those of Kao. III. 020, looking three-quarters to R.p. with pedestal to R.p. and light and dark red pavement below. Figures are dressed in long monkish robes with hands tucked into long sleeves. Faces, rather plump, reddish, contoured black with black fringe of hair on forehead, two long tail-like locks at each side, of which one falls behind shoulder (outlining it) and one in front. Moustache and "goatee" beard. Black basin-shaped hat with short spike sticking up at top and lower margin with yellow band with black dots. Each figure belted, with tabs hanging from belt. First figure to L.p., dark grey-green, red belt and tabs. Second, dull pink, with double red and black belt and alternate red and black tabs. Third, light green with red belt and black tabs. The robes are all fastened close at neck. Base of pedestal green, above which a yellow rosette, above which a red disc (small fragment only) (*cf.* Kao. III. 019). Between first and second figures, two lines of Uigur. Between second and third, a broken line of Uigur and a small object looking something like a whistle roughly sketched in black in front of face of second figure. Part of one line of Uigur in front of third figure. Background, pale buff and darker buff line dividing this from pavement. (Probably part of Kao. III. 019, 020, 021, etc.).

Height 1 ft. 2 ins. Width 1 ft. 3 ins.

22. Kao. III. 019.

Probable date.

Fragment, probably part of Kao. III. 020, 021, etc. Irregularly placed on the "tiled" floor or on the background above are two roughly drawn pedestals in red and yellow perhaps for the support of sacred emblems. Between these is a vertical grey band of ornament similar to that on Kao. III. 020. To R.p. of this band is the kneeling figure of a man looking to L.p. and of the same type as those described in Kao. III. 020, 0201, etc. Robe, dull red. Upper part of head, missing. Remains of one line of Uigur in front of him.

Height 9 ins. Width 1 ft. 8 ins.

23. Kao. III. 021, 031, 036, 041, 057.

Probable date 7th to 9th century A. D.

Very fragmentary portion, probably of a sort of *predella*, from a large painting.

In centre is a white, nude woman, head missing, standing with hands behind waist, tied to a brown post, the ligature showing round ankles. Her black hair streams lank to shoulders.

43326 Kao III. 025 Wall fragment showing bands tiled
= red, green yellow

Breasts, small but with elongated drooping nipples, each apparently tied round with a ligature. A black snake coils round right leg crossing over front above knee, then behind thighs and appearing again beside left hip (broken away). On either side stands a demon, each with one foot raised and pressed against elbow of woman to give purchase for the use of a crosscut frame-saw with red handles, with which they appear to be sawing downwards through the woman's head. One leg only of the L.p. demon remains and much of the other demon is also missing. Their flesh is pink and they wear green-bordered red *dhōtīs* and anklets.

To R.p. is a three-legged caldron amidst floating green and red flames. The caldron is filled with human beings whose faces can be distinguished. Two attendant demons of the same type as those in the centre, stand right and left. The knees and shins seem to have guards on them. The demon to L.p. seems to have a red stole of which loops appear on each side of his waist.

Gobbets of two and three-tongued green and red flames are scattered about the white background.

Below is a yellow border band and below that, the tiling as seen in Kao. III. 020. Right and left are fragments of vertical grey ornamental bands.

All outlines are black. The drawing is generally rather careless but expressive.

Height 1 ft. 5 ins. Width 3 ft. 10 ins.

24. Bal. 098.

Probable date 7th to 9th century A. D.

Fragment showing the upper part of a princely figure, probably the divine musician Panchasikha, playing a harp, plucking the strings with a hand which is graceful and carefully drawn. The eyes are dreamy. Mouth is slightly open as though singing; small moustache. He has long black hair nearly covered by elaborate pagri of red cloth ornamented with strings of pearls. *Tilaka*, and a horizontal red line on cheek below eye. The costume consists of a closely-fitting vest (or figure may be nude here), neck-band, elaborate jewelled armlet, bracelets and ear-rings. A thin grey stole is over right arm. The harp is carefully studied and is gold (yellow).

Height $10\frac{1}{2}$ ins. Width 10 ins.

25. Kao. III. 029, 033, 034, 035, 038, 039, 042, 044, 046, 047, 048, 049, 058.

Probable date 7th to 9th century A. D.

Many fragments joined rather speculatively. At bottom is a band of tiled pavement as in Kao. III. 021, etc. To R.p. is a vertical grey band with stencil-like scroll ornament. The scroll is grey and the background, which is stencil-like, is in black. To R.p. of band, at bottom, are the knees of a kneeling figure in long robe as in Kao. III. 020, 0201, etc. To L.p. is a vertical band of green with similar scroll to that on grey band. At its lower end are two over-lapping pendent vandyke-shaped tabs and three more pairs at regular intervals up the length of the band. To L.p. of the second pair up, runs an oblique band, green and black like the vertical band. Parallel to the vertical green and black band and touching it, is a green band, with continuous yellow scroll pattern outlined red, of repeating palmette motive, each successive repeat reversed, with half palmette in the hollows at sides. To L.p. of this, on a dark grey-green ground, are dull yellow daisy-like rosettes with red centres and four-petalled small rosettes, white with red centre spotted between.

Height 2 ft. $10\frac{1}{2}$ ins. Width 1 ft. $1\frac{1}{4}$ ins.

FRAGMENTS NOT EXHIBITED IN WALL CASES.

Bal. 01. a, b.

Fragments of vertical border, light grey, ornamented with series of Buddhas seated in meditation within long elliptical panels. Panels, formed by undulating lotus stems carrying buds at the spandrels. Buddhas, as in Buddha diapers. Bands of buff-grey and red at sides.

(a) Height $10\frac{1}{4}$ ins. Width $9\frac{1}{4}$ ins.

(b) Height $9\frac{1}{2}$ ins. Width $5\frac{1}{3}$ ins.

Bal. 02.

Fragment showing to L. p. a tree of horse-chesnut type as seen behind Buddha in some Gandhāra sculptures and in painted silks from Tun-huang. Against the tree, which is shown as an elliptical mass of dark green with leaves, etc., painted on it, are large shapes in white and red, not understood. To R.p. is a *baldachino* in red outline, supported by columns whose capital consists of a group of three inverted enclosed palmettes. These support an ornamental architrave, carrying an attic story flanked by small columns of Gandhāra type, the upper member of their capital, an inverted enclosed palmette, suggestive of an inverted Ionic capital. Between attic columns, a frieze of birds.

Above attic is central finial of shrine, containing rail and lotus beneath a conical roof terminated by a six-tiered umbrella and disc. At each side is a smaller pointed finial with conical umbrella-terminal and disc. Between *baldachino* and tree is a duck, facing shrine. Background, pale green. Above is a band of ornament divided into rectangular panels; each panel has centre rosette and is further subdivided by its two diagonals into four triangles alternately red and buff, as in Byzantine work.

Height $8\frac{1}{4}$ ins. Width 8 ins.

Bal. 03.

Fragment of the head of a Bodhisattva three-quarters to R. p., bending down. Elaborate tiara containing Dhyāni-buddha. Flesh, pink. Nimbus, grey; pale green halo, red ground. To R. p. is a vertical band of grey. Surface much perished.

Height $5\frac{1}{2}$ ins. Width 7 ins.

Bal. 04.

Fragment of the upper half of seated Buddha as in wall diapers, three-quarters to R. p., in red-brown robe. To L. p., curved buff band of imbricated scales similar to that on Bal. 05. a. Much defaced.

Height $7\frac{1}{2}$ ins. Width 8 ins.

Bal. 05. a-h.

Eight fragments showing a mass of standing Buddhas, in red outline on white and buff, mostly in *abhaya-mudrā*, overlapping one another, and radiating in various directions. Nimbi, edged with lotus petals. Eyebrows, upper eyelids and eyes, black. At L. p. upper corner of 05. a., a curved border of imbricated scales in buff. Surface, much broken. For continuation on right, see Bal. 0120.

Height 1 ft. $\frac{1}{4}$ in. Width $11\frac{1}{4}$ ins. (Gr. fr.).

Bal. 06, 07, 09-011, 014-017, 020, 025, 026, 029-033, 035, 039, 040, 042-047.

Fragments showing a series of Buddhas seated in meditation three-quarters to R.p., forming part of diapered wall surface; in interchanging colours—red, buff, grey, maroon and white.

Height $9\frac{1}{2}$ ins. Width 1 ft. $3\frac{1}{2}$ ins.

Bal. 095.

Fragment of wall diaper showing Buddha seated in meditation ; red robe, green halo, pink nimbus, red ground. Above and below, parts of similar figures in different colourings.

Height $7\frac{1}{4}$ ins. Width $3\frac{3}{4}$ ins.

Bal. 096.

Fragment showing Bodhisattva seated within vesica ; body nude (?), red *dhōtī*, hands in lap holding tall flask. Head, three-quarters to L.p.; tiara, necklet and massive carcanet. Flesh, pale pink ; all outlines red. Background, red-brown and oblique band of purple-brown to L.p. Much damaged.

Height $10\frac{1}{2}$ ins. Width 8 ins.

Bal. 097.

Fragment showing upper part of face three-quarters to L.p., over which, and attached to *taenia*, is animal's head with open jaws and tiara. Probably part of *trimurti*.

Height 3 ins. Width $2\frac{3}{4}$ ins.

Bal. 0100.

Fragment showing Buddha seated in meditation, as from wall diaper ; three-quarters to R.p., hands in lap ; red robe ; pink nimbus with dark centre ; pink *padmāsana* without detail of petals. Deep red border to halo. Much damaged.

Height 1 ft. Width $8\frac{1}{4}$ ins.

Bal. 0103.

Fragment of head and one paw of tiger-skin, probably part of costume of figure of which the green and blue background is probably another part.

Height 6 ins. Width 6 ins.

Bal. 0104.

Fragment of a pair of ducks facing each other. Beak and breast-line only remain of duck on L.p. Duck on R.p. has wings uplifted ; buff body, white head and neck, buff and white wings. Background, grey with darker grey swirling lines (water). Above is bank, black, with flowers growing.

Height 4 ins. Width $3\frac{1}{4}$ ins.

Bal. 0105.

Fragment of large jewel consisting of white ball surmounted by three small ones, the whole resting in black ground surrounded by white ring (in perspective) and supported by three acanthus leaves (?) rising from arching band. Right and left are similar rings and jewels (?). Perhaps part of *mukuta* of a large figure. Much defaced. Cf. Har. A.

Height 6 ft. Width $6\frac{1}{4}$ ins.

Bal. 0106.

Fragment of haloed head (Buddha ?), three-quarters to R.p. Very arched eyebrows, small chin, red robe. Flesh, white with red outlines, eyebrows, black. Much defaced.

Height 7 ins. Width $4\frac{1}{2}$ ins.

Bal. 0107.

Fragment much defaced. Appears to be from part of seated elephant, with shapeless legs. Trunk is the usual baggy one of Chinese artists. A shrine probably, to L.p.

Height $5\frac{1}{4}$ ins. Width $5\frac{1}{2}$ ins.

Bal. 0109-10.

Fragment in grey and red, with white curved dividing lines.

Height 2 ins. Width $1\frac{3}{4}$ ins.

Bal. 0111.

Fragment of seated Buddha diaper, similar to Bal. 06, etc., but slightly larger scale.

Height 6 ins. Width $7\frac{1}{4}$ ins.

Bal. 0112.

Fragment very much defaced. Near lower edge, upper part of halo of seated Buddha, probably of type Bal. 06, etc. Above, appear faint architectural lines (probably roof) in red, at various angles; below these is decorative frieze similar to that on Bal. 0114. At top L.p. corner, panel with lotus, beside which is seated worshipping figure. All very indistinct.

Height 11 ins. Width 9 ins.

Bal. 0113.

Fragment of Buddha diaper, similar to Bal. 06, etc., but rounder in drawing. Heads, halos and draperies characterised by lines more nearly circular than examples referred to. More variety of colour also, including pink, red, buff and shades of blue and grey.

Height $7\frac{3}{4}$ ins. Width 1 ft. $\frac{1}{2}$ ins.

Bal. 0114.

Fragment of upper part of Buddha, to front, in *dharmachakra-mudrā* (?). Above, a frieze of clusters of red flowers on looping stems. Indistinct and abraded.

Height 6 ins. Width $5\frac{1}{2}$ ins.

Bal. 0115.

Fragment of Buddha diaper, head and neck only, on larger scale than Bal. 06. Much defaced.

Height 4 ins. Width 3 ins.

Bal. 0117.

Fragment of a kneeling (?) figure of youth, with shaven head and tuft of hair at side, dressed in long buff coat; black belt with four short tabs (sword slings?) at left side, and black boots. Reaches up with right hand, in which is brush or chisel, performing some operation on pyramidal shrine (outlined red), on base of which are portions of two written characters (Brahmi) in black.

Background above, dark red; below shrine and figure, a black band on which are rows of triangular shapes composed of red and white dots. Across L.p. upper corner, diagonal bands of grey and pink. Fine fibrous mud, backed with coarse.

Height 7 ins. Width $6\frac{1}{2}$ ins.

Bal. 0118.

Fragment of predella, showing donors kneeling to L.p., hands together holding lotus buds. Front figure, bearded on chin; cheeks, shaven; moustache; full eyes; black hair hanging to

shoulders ; wears the Uigur (?) close-fitting narrow-waisted long coat, buff, with collar, cuffs and band down front and round skirt, of orange spotted diagonally with white ; also black belt, with slings in front holding sword (or knife) and kidney-shaped pouch at hip.

Second figure (front only) similar, but coat only to hips. Ground, dark red.

Height 7 ins. Width 6 ins.

Bal. 0119.

Fragment of upper part of Buddha three-quarters to R.p. Brown robe, green vesica, buff nimbus, red-brown background, divided from band of purple-brown to R.p. by thin white line.

Height 6 ins. Width 7 ins.

Bal. 0120.

Fragment of Buddha, seated three-quarters to R.p. in meditation, as in Buddha diapers. Red robe, green (perished) halo. To R.p., border of buff imbricated scales and edge of red-outlined nimbus, similar to those on Bal. 05. a., to which fragment evidently belongs.

Height $9\frac{1}{4}$ ins. Width $7\frac{1}{4}$ ins.

Bal. 0121.

Fragment showing part of two figures kneeling side by side, hands together in adoration three-quarters to R.p. On L.p., haloed warrior figures, heels and left side lost. Armour generally resembling that found on Lokapālas but not treated in detail. Figure has necklet, bracelets and mass of black hair falling behind right shoulder.

On his right, a boy ; details effaced except for close-fitting tunic with square-cut neck and snake—(?) hood or cowl, the snake's head and neck rising erect above the boy's. Drawn in red outline with touches only of black and washes of white or grey ; background behind boy, pale green. Before knees of figures is a cable-like band, painted blue, outlined red.

Height $4\frac{3}{4}$ ins. Width $3\frac{3}{4}$ ins.

Bal. 0122.

Flat fragment of fine stucco, with remains of painting on front and back. On one side part of Buddha (?) face drawn in red and black ; on the other, fragment of blue border ornamented with scrolls in red and white.

Height 6 ins. Width 3 ins.

Bal. 0123.

Fragment with painted surface front and back like the preceding. *Obverse*, Buddha head three-quarters to R.p., looking down ; curved features. *Reverse* in left corner, small Buddha head, three-quarters to L.p. Remainder is white with red outlines and traces of blue flower ornament ; subject, indistinguishable.

Height $5\frac{1}{2}$ ins. Width $6\frac{3}{4}$ ins.

Bal. 0124.

Fragment split off a double-fronted piece like the preceding. Remains only of Buddha head three-quarters to L.p. and curving lotus stem, in white and red.

Height 4 ins. Width $2\frac{1}{2}$ ins.

Bal. 0125.

Several fragments, portions of one design but not joining ; evidently from double-fronted painting like the preceding, showing a number of small scattered Buddhas seated in meditation. Rough work.

Gr. fr. Height $7\frac{1}{8}$ ins. Width 6 ins.

Bal. 0126.

Fragment showing part of lotus plant, one flower supporting a seated Buddha (fragmentary). Colouring mostly white, with red outlines, on plain green background ; some blue.

Height $5\frac{1}{2}$ ins. Width 5 ins.

Bal. 0127.

Fragment showing girl kneeling in adoration, three-quarters to L.p., Lotus-bud between hands. Drawn entirely in red outline, with black eyes, eyebrows and hair ; latter, parted in middle and dressed in roll round neck ; dress, apparently a long jacket, no detail shown. Object of adoration, a standing Buddha whose right foot rests on large lotus, almost completely effaced.

Height $5\frac{1}{4}$ ins. Width $7\frac{3}{4}$ ins.

Bal. 0128.

Fragment in two pieces painted front and back as Bal. 0123 and showing on L.p. original L.p. edge slightly curved. *Obverse*, slightly curved green and pink border of vesica, with fragment of red robe and outstretched hand within. *Reverse*, by edge, blue border ornamented with red and white plant design ; within, Buddha, seated three-quarters to L.p.

Height 8 ins. Width $5\frac{3}{4}$ ins.

Bal. 0129.

Miscellaneous fragments, thirteen in all, on thin fine layer of stucco, evidently facing of one side of double-fronted painting like the preceding. Three figures, apparently adjoining, showing hanging left hand and flying white stole, outlined red, with kneeling figure (yellow) in blue *dhōti* on L.p. Chief of other fragments, not joining, show (a) male face (Ganeśa ?) in white peaked cap, three-quarters to L.p. ; (b) left, bent, arm and part of body of male (?) figure, arm covered with long clinging sleeve in red and white ; (c) seed-vessel in middle of white lotus.

Gr. M. 4 ins.

Bal. 0130, 0131, 0132.

Fragments 0131 and 0132 show impress of reeds on back of clay ; 0130 painted on each side. 0132 shows seated figure three-quarters to R.p., probably monk, against blue background. Colour gone from robe ; face, lost above chin. Much effaced. 0131, perhaps adjoining, shows face of monk three-quarters to R.p. with green circular nimbus. 0130 shows Buddha head, three-quarters to L.p., with grey circular nimbus and blue vesica, red-rimmed. Flesh, white, outlined red. On *reverse*, part, of vesica (?) of variegated rings of green and white, and red robe (?).

Average size :—Height $3\frac{1}{2}$ ins. Width 3 ins.

Ch. II, a. 037.

In many fragments. A row of three seated Buddhas on pink lotus thrones with upturned petals. Vesica with black border and green field. Nimbus, contained within vesica, green.

Robe, green, bordered white. Under-garment, grey, with white border crossing low on body. Hands in lap. *Uśnīṣa*, very low with jewel at base. Fine black outlines. All colours oxidised, faded and flaking off. *Intonaco*, very sandy and brittle. Above and below, a white band and outside each, a black band.

Height 1 ft. $\frac{1}{2}$ in. Width (c) 2 ft.

Ch. II. a. 038.

Some fragments, about twenty-one, of similar character to above with traces of gilding and dark red-brown.

Gr. fr. Height $4\frac{3}{4}$ ins. Width $1\frac{3}{4}$ ins.

Dar. 004.

Fragment in style of Kha. frescoes, showing head of Buddha in front of pointed halo, the edges of which are notched with black to represent acanthus. Flesh, buff; outline, dark red; hair black, as also eyebrows, pupils and upper curve of eyes. Background, white. Halo bordered by three bands, light red, pale green and light red.

Gr. M. $4\frac{1}{4}$ ins.

Dar. 005 a. b.

Fragment showing four characters in black on white ground. Cursive Brahmi (?) script.

Height 4 ins. Width $3\frac{1}{2}$ ins.

H. A. 0011.

Fragment with left upper arm, shoulder and part of wrist of Bodhisattva (?). Broad arm-let with large green jewel, bracelet, necklet and disc-shaped ear-ring at shoulder from which hangs half-open lotus terminating in a heavy green jewel. A dark pink stole winds from behind shoulder and falls over forearm. Hand raised to breast. All outlines black. Much abraded.

Height $4\frac{1}{2}$ ins. Width $5\frac{1}{4}$ ins.

H. A. 0012.

Fragment showing portions of broad border in two main bands divided by narrow white band. One band has red ground on which is half a quatrefoil flower set with its diagonal on white band so that one complete petal and two halves appear. These are each trefoil, grey with white edge and dark grey base in which is a black spot. In centre of flower, coinciding with outer petals, are simple petals, red, white-edged and black-centred. On other broad band is bold floral scroll in green on black. All outlines black. Small piece of second narrow white band at edge of red band. Clay mixed with fibre and straw. Fair condition.

Height $6\frac{1}{4}$ ins. Width 9 ins.

H. A. 0014.

Fragment with hand of figure grasping fold of stole between thumb and first finger; bracelet. Curved stole, grey and green, runs partly under fingers. Red ground. Outlines, black. Much abraded.

Height $2\frac{7}{8}$ ins. Width $3\frac{7}{8}$ ins.

H. A. 0015.

Fragment showing detail of drapery of dark red robe. Background, buff. The work appears to be unfinished, all the outlines, including unintelligible work on back ground, being sketched in

with pale grey as a guide for the colours. The final outlining in full black seems not to have been reached. The red is in dark and light to express folds, the upper surfaces being left buff. Abraded.

Height $6\frac{1}{8}$ ins. Width $3\frac{3}{8}$ ins.

H. A. 0016.

Fragment showing on buff ground six lines of Uigur (?) writing, undecipherable.

Height 6 ins. Width $4\frac{1}{2}$ ins.

H. A. 0017.

Fragment showing probably part of forehead, hair and headdress of Bodhisattva (?). Above is mass of black hair, crossed by white fillet from which hangs looped string of white beads resting on hair. On upper edge of fillet rest circular jewels, buff and red (only partially preserved), of tiara. Lower part, in flesh-colour, shaded, light and dark pink under festooned edge of hair.

Height $3\frac{3}{8}$ ins. Width $1\frac{3}{4}$ ins.

H. A. 0018, 0019, 0020.

Fragments showing details of scroll-work, etc., quite unintelligible. Rather rough work. Clay mixed with straw.

Gr. M. Height $3\frac{1}{4}$ ins. Width $2\frac{3}{4}$ ins.

H. A. 0021.

Fragment apparently of detail of a costume in red, buff and green colouring, outlined black. Part in red and buff, or red and green check. Much abraded.

Height $2\frac{1}{2}$ ins. Width $2\frac{1}{4}$ ins.

H. A. 0022.

Fragment, rather unintelligible. The surface is divided into straight bands of varying widths by black lines. The second from the top has a green leaf scroll, the ground being half red and half pale pink. Next band, perhaps originally blue. On this is a roughly drawn human foot in black outline with toes directed downwards and overlapping the next band, which is red, with a trefoil leaf in grey repeated at an interval of two inches. Below, two more bands of buff and grey with traces of green. Work, rough.

Height 6 ins. Width $4\frac{3}{4}$ ins.

H. A. i. 0020.

Fragment of head and right shoulder, probably of Lokapāla. Hair, green, festooned on forehead and with bold *mukuta* of scroll design enriched with red beads. Above this the hair streams upwards. Flesh, pale buff. Eyebrows meet over nose and rise sharply upwards before turning across brow. Eyes, slightly oblique; other features perished. Red bands of drapery across shoulder, on which hangs disc-shaped ornament of ear-ring and green and red jewels. From behind shoulder streams a green brush-like mass (perhaps flame). Clay mixed with straw. Much abraded.

Height $9\frac{1}{2}$ ins. Width $6\frac{1}{2}$ ins.

H. A. i. 0021, 0024.

Fragment showing middle part of standing Bodhisattva. Lower robe, red, with turnover (round hips and loins) grey with dark reddish-brown lower edge. White cloth round waist with

ends hanging down centre and green girdle round loins tied in bow in front and ends floating right and left. Red scarf is coiled round arms, hanging straight to ground from bend of each arm. Bracelets. Right arm is bent across body, grasping brown stick-like object, which is held upright; hand very badly drawn. Left arm raised rather more, probably grasping same object higher up. Body, nude from waist up but end of green scarf at centre. On L.p. is dark pink right arm and hand with bracelets. The hand grasps a rope (?) and is bent stiffly out and down. Cloud-like scroll in pink and red, proceeds to right and left at hip level of principal figure. Background, green powdered with rings in muddy yellow. All figure outline, black.

Height 8 ins. Width $8\frac{3}{8}$ ins.

H. A. i. 0025.

Fragment showing portion of cloud-scroll and indistinguishable detail, on background of green, powdered with darker rings. Probably part of H. A. i. 0021. Much broken and abraded.

Height 4 ins. Width 3 ins.

H. A. i. 0026, 0027.

Fragments showing on deep maroon ground, scroll-work in white, outlined black and shaded with orange and red. Work rather rough. Abraded.

0026 Height 4 ins. Width $6\frac{1}{2}$ ins.

0027 Height $3\frac{1}{2}$ ins. Width $3\frac{1}{4}$ ins.

H. B. v. 008.

Fragment showing on brilliant red ground a white globular vase-like object against which is a human foot, outlined red. Drapery of the lower part of a flying figure (?) and floating ends of scarves and blue and red beads are scattered about this red background; but it is too fragmentary to reconstruct. Colouring very fresh.

Height $8\frac{1}{2}$ ins. Width $11\frac{1}{4}$ ins.

Kao. I. ii. 02, 038.

Fragments showing buff band between black lines, with crimson ground on one side, green on the other; ornamented with circles painted in red outlines. Colours dimmed by sand incrustation.

02 Height $3\frac{1}{2}$ ins. Width $3\frac{1}{8}$ ins.

038 Height 4 ins. Width 4 ins.

Kao. I. ii. 04, 013, 014, 015, 028, 033, 034, 048.

Fragments of elaborate border decoration consisting of a red band bordered with pearls and ornamented with rosette and leaves. Outside red band on both sides, a grey-blue band seven-eighths of an inch wide, one broken away, the other with double outline of white and black on one edge and the pearls of red band on the other. Adjoining grey, a broad festoon-like mass of large overlapping peony-like flowers drawn in thick red lines on a buff ground.¹

Bold black lines suggestive of drapery folds are painted over the peony mass, extending from end to end. Outside, a black ground.

Peony ornament on 04, 013, which also has part of grey band and pearls; 014, 015, 026, 048, (faded). 033 shows red band with buff edge of rosette, with palmette arrangement of thin green leaves springing from behind. 034 is continuation of same, with buff rosette having purple inner row of petals strengthened with black, and a bunch of four green leaves as in 033. Part of a

² The same treatment appears on the background of Kao. I. ii. 077; see p. 77.

second rosette or jewel adjoins, elliptical, with yellow edges scalloped with black lines and an emerald green centre bordered by white pearls.

Gr. fr. (048) Height $10\frac{1}{2}$ ins. Width $5\frac{1}{2}$ ins.

Kao. I. ii. 07, 012.

Fragments showing part of dress (?). At top, two overlapping scales of mail. Below these are an ornamental band about one inch wide with scroll ornament in red outline on yellow ground. To L.p., a stiff stole of crimson with yellow lights and black contour lines. Between edge of stole and under-side of band, a quadrant in yellow with red-scrolled border and rayed corner. From band and quadrant hangs crimson drapery. To L.p. of stole, grey.

Height 6 ins. Width 4 ins.

Kao. I. ii. 08, 010, 057, 058.

Four fragments joining and showing heads and shoulders of man and woman, side by side, three-quarters to L.p. Man, on R.p. has long face; high narrow cap, close-fitting and pointed down over forehead, slopes upwards to stiff upright back, with lower part of back and ear-flaps turned up, the ear-flaps pointing forward. Straight, well-formed nose and almost straight eyes. Scanty fringe of hair under peak of cap, eye-brows, drooping moustaches, beard, whiskers and long hair falling in front of and behind ear; all painted in series of straight, detached black lines.

Face, pale pink; cap, white with black outlines; black horizontal wrinkle across forehead and crows-feet at corner of eye. Dark red lips. Only fragment of robe preserved comes close round neck. Left hand against beard holds a long curving stem against left shoulder, bearing thin green leaves and a red globular flower at top. Right hand clenched against breast, perhaps also holding stem.

Woman's face on L.p. is young and rounded, also painted pink with black outlines, red lips and red spot on forehead and right temple. Nose and eyes, straight like the man's. Hair, black, painted solid; dressed in straight line across forehead and turning at right angles down side of face, where it hangs in heavy mass decorated with yellow flowers, to bottom of ear. On top it is dressed in two high looped masses, curving apart and carrying between them an upright red egg-shaped ornament, probably drapery. Narrow white leaves (?) follow line of loops. Incomplete above. (For another example, incomplete, see Kao I, ii. 051, and for a large example, incomplete, Kao. I. ii. 016). Woman's robe, red, close round neck. Background (halo?), white near heads and black above. Curving green stem over woman's left shoulder.

Gr. height $8\frac{3}{4}$ ins. Gr. width (joined) $5\frac{1}{2}$ ins.

Kao. I. ii. 09.

Fragment showing Uigur (?) characters in black on buff ground.

Gr. M. $1\frac{3}{4}$ ins.

Kao. I. ii. 011.

Fragment of jewellery, probably from figure, composed of daisy-like rosettes (half missing) with blue bead centre and four red and blue beads adjoining. Background, white. Abraded.

Height $3\frac{1}{8}$ ins. Width $2\frac{3}{4}$ ins.

Kao. I. ii. 016.

Fragment showing on white ground (halo?) left side of coiffure of female head with part of pink cheek. Red spot on temple. Hair is dressed in large bow-shaped puffs and a loop, pendent,

covering ear and terminating in a yellow flower. Above the two puffs is a large red disc-shaped piece of drapery, which appears again hanging below hair at back of head. Ornamental discs in red with yellow dots and rings adorn the hair. Traces of black background on other edges of fragment. For other examples of this coiffure see Kao. I. ii. 08, etc.

Height 7 ins. Width $4\frac{1}{2}$ ins.

Kao. I. ii. 018.

Fragment showing band of red, between pearl borders, white on black and outer borders of blue. On red is floral scroll, green, the hollows filled by large pink flowers with blue centres. Beyond blue border are fine black lines on white ground and sweeping red drapery contour-lines.

Height $6\frac{3}{4}$ ins. Width 9 ins.

Kao. I. ii. 019.

Fragment showing part of halo (?) bordered by red band within buff band, on red ground ; and within halo, knot of orange red drapery (?).

Height 3 ins. Width $2\frac{1}{2}$ ins.

Kao. I. ii. 020.

Fragment showing white drapery, indicated by heavy black lines, falling from curved blue band, with row of pearls along top. Above, remains of scarlet rosettes. Belongs to Kao. I. ii, 061-2 (q.v.)

Height 3 ins. Width 6 ins.

Kao. I. ii. 023.

Fragment showing, on fine blue ground, green and yellow stems, lined black and partly furry at edges. A curved pink object at one side.

Gr. M. $3\frac{1}{2}$ ins.

Kao. I. ii. 024.

Fragment, much worn, showing remains of scroll and floral ornament in blue, green and red.

Gr. M. $3\frac{3}{4}$ ins.

Kao. I. ii. 025.

Fragment showing, on light blue ground, a floating lotus with drooping petals, pink with white outline.

Height $5\frac{1}{2}$ ins. Width 8 ins.

Kao. I. ii. 027.

Fragment from border, showing fragment of return edge in clay. Surface shows band of buff by edge, then red ground on which is low-spreading broad-ended leaf (?) shaded in bands of black (centre), blue, grey and white, with black edge. On right and left ends are similar green leaves almost meeting it.

Height 3 ins. Width $7\frac{1}{2}$ ins.

Kao. I. ii. 029.

Fragment showing end of red drapery (?) with V-shaped folds, on red ground. Much worn.

Height $3\frac{1}{2}$ ins. Width $3\frac{1}{2}$ ins.

Kao. I. ii. 032.

Fragment showing lower part of squatting figure (?) supported on a scrolling yellow stem. Tunic, yellow, striped red. Yellow girdle loosely tied, outlined black. White pāijāmas shaded grey, outlined black. Background, crimson.

Height $3\frac{1}{2}$ ins. Width $2\frac{1}{2}$ ins.

Kao. I. ii. 035.

Fragment showing top of head of Dēvata to L.p., against blue (?) halo. Black hair bound with white *taenia* supporting jewel in front. Tip of right ear, pink outlined red. Background, crimson with discoloured bands to R.p. Very faded.

Height 4 ins. Width 5 ins.

Kao. I. ii. 036.

Fragment showing long curved tapering bands of pale pink, with bright pink midrib and grey outlines, on green and pink background crossed by broad, wavy black lines. Free drawing.

Kao. I. ii. 037.

Fragment showing two rows of formal petal decoration, divided from each other and background by white bands, which are again subdivided along length by grey or black lines. Petals are arranged panel fashion, within black or grey-outline frames; one row red, the other blue. Perhaps from a figure in elaborately decorated armour. Traces of green background beyond.

Height 3 ins. Width 3 ins.

Kao. I. ii. 040, 066.

Fragment of floral scroll similar to that in Kao, I. ii. 03, 05, etc. Very faded.

Height $4\frac{3}{4}$ ins. Width 5 ins.

Kao. I. ii. 041.

Fragment, much effaced, showing falling ends of green drapery with zigzag folds on buff (?) ground.

Height $5\frac{1}{2}$ ins. Width 2 ins.

Kao. I. ii. 043.

Fragment, surface much broken, showing fragment of floral (?) decoration.

Gr. M. $2\frac{1}{2}$ ins.

Kao. I. ii. 045.

Fragment, almost obliterated, showing frill of blue drapery making wave-like folds at bottom and with a yellow band above, decorated with lozenge pattern in red outline and curves in blue.

Height $5\frac{1}{2}$ ins. Width 5 ins.

Kao. I. ii. 050.

Fragment, surface worn, showing row of formal lotus petals or tabs shaded blue with white borders and double buff band below and above. At extreme lower edge, red. Loop of beads hangs across petals; red trefoil in corner by broken edge. Probably part of costume.

Height 4 ins. Width 6 ins.

Kao. I. ii. 051.

Fragment showing forehead and part of hair of woman, three-quarters to R.p. Same type of features and hairdressing as in woman of Kao. I. ii. 08, etc. (*q.v.*), but less complete. Left eye preserved, somewhat oblique; of coiffure, base only of loops, with grey halo, and of red bud, (?), preserved.

Height 2 ins. Width 3 ins.

Kao. I. ii. 052.

Fragment similar to Kao. I. ii. 06, etc., showing stems and leaves. Abraded.

Height $3\frac{1}{2}$ ins. Width $3\frac{1}{4}$ ins.

Kao. I. ii. 053.

Fragment, too fragmentary to be intelligible.

Height $3\frac{1}{2}$ ins. Width $2\frac{1}{4}$ ins.

Kao. I. ii. 054.

Fragment showing, on grey ground, curved transverse white bands shaded with grey and edged with black and three pairs of jewels in red and green. Similar to those on Kao. I. ii. 011. To R.p. hangs a buff band, to which, ends of transverse bands seems to be attached. Probably breast of figure. Surface damaged.

Height $3\frac{1}{2}$ ins. Width 6 ins.

Kao. I. ii. 055.

Fragment showing curved line of bead ornament, white outlined black; with blue ground inside curve and red ground outside, on which is red circular flower, pink-edged and green leaves, mostly destroyed.

Height $3\frac{1}{2}$ ins. Width 2 ins.

Kao. I. ii. 056.

Fragment showing part of row of large curved petals, alternately shaded green, red and blue. Probably part of large *padmāsana*.

Height $5\frac{1}{2}$ ins. Width $5\frac{1}{2}$ ins.

Kao. I. ii. 060.

Fragment much effaced, showing on light blue ground, tassel and sheaf of scrolls in light buff with dark red outlines. Probably part of headdress.

Height 6 ins. Width $5\frac{1}{2}$ ins.

Kao. I. ii. 061.

Fragment, surface mostly broken off; showing on remainder, part of curved pearl border, with crimson within and band of grey without. At edge of grey, white, and outside that, a broad black line following general curve. From this line, at right angles to it, are heavy black lines over white. Probably drapery.

Height $2\frac{1}{2}$ ins. Width 2 ins.

Kao. I. ii. 062.

Fragment showing bands, alternately grey and white, outlined with broad black lines.

Height $6\frac{1}{2}$ ins. Width 4 ins.

Kao. I. ii. 063.

Fragment showing peony-like flower and stem. Much abraded.

Height 6 ins. Width 3 ins.

Kao. III. 022-028, 030, 032, 037, 040, 043, 045, 050, 052-056.

Miscellaneous small fragments. 024 and 054 show part only of body of dragon (?), grey-spotted on white, with red horns or wings (?) and red under-side to curling tail. (Together) Height $6\frac{3}{4}$ ins. Width 9 ins.

022 and 053 show yellow rectangular lattice-work on red, probably part of tiled flooring. Much effaced. Gr. fr. (053) Height 9 ins. Width 5 ins.

023 shows part of halo of concentric rings of pale pink, yellow, red and green, with traces of green foliage beyond. Height 4 ins. Width $2\frac{1}{2}$ ins.

025 shows part of green rounded object on red support; perhaps part of pedestal for emblem. Height 4 ins. Width 3 ins.

026 and 027 show decoration on overlapping petals in grey and vermilion, with grey band on white above. Height 6 ins. Width 3 ins.

028 and 032 show part of green scrolled band with white ground on one side and on the other a black band on which is pink scroll-work with composite flower-bud in pink and grey filling hollows. Gr. length (joined) 9 ins. Gr. width 5 ins.

030 shows fragment of square pedestal; red, orange and green. Height 6 ins. Width $3\frac{1}{4}$ ins.

037 shows yellow scroll-work on green, almost completely effaced. Height $4\frac{3}{4}$ ins. Width 2 ins.

318 — 040, 045, 050 show part of widening white band with white and green marking and red at side. Height 4 ins. Width 4 ins.

043 shows fragment of red slab with cream border. Height $4\frac{1}{2}$ ins. Width 2 ins.

052 shows on red ground, yellow disc, containing kind of green quatrefoil, outlines red; black and white band at side. Height $2\frac{3}{4}$ ins. Width 3 ins.

055 shows part of pedestal with red and yellow scroll band and part of red and white rosette ornament on grey ground, at side. Height $3\frac{1}{4}$ ins. Width $3\frac{1}{4}$ ins.

056 shows grey ground with red and yellow ornamental band at side. Surface partly lost and remaining part much effaced. Height $2\frac{1}{2}$ ins. Width 3 ins.

Kao. III. 0202.

Fragment shows near top, a horizontal band of light and dark buff lotus petals with shaded pink textile band above and adjoining it. In centre. a vertical pink band and a green and pink vertical band at each end of horizontal band. Just beyond, at each side a shaded buff and red vertical band, to end of which hangs a bell-shaped tassel, buff, yellow and red to R.p. and grey green, red and white to L.p., with two thick shaded red round discs placed horizontally between tassel and supporting band. To extreme R.p. a pink and buff tassel with green at top. Along lower edge, a pavement in dark and light red slabs with yellow upper edge. All much abraded and rough work.

Height 1 ft. 1 in. Width 2 ft. $2\frac{1}{2}$ ins.

Kao. III. 0203

Fragment shows shaded half-red and half-green band with shaded red horizontal disc below and still lower, a shaded green disc with a yellow rosette between the two discs. To one side

traces of another similar band but inclined at an angle with first. Background, white. Traces of red pavement with yellow border at bottom corner. Abraded.

Height 9 ins. Width $7\frac{1}{2}$ ins.

Kao. III. 0204.

Fragment shows shaded red disc as base, supporting a yellow lotus placed vertically and a shaded green disc above it supporting a green and red (?) band, only part of the lower end of which is present. Ground, white. Below, brick red "pavement" with yellow upper border. Fairly good condition.

Height 8 ins. Width $3\frac{3}{4}$ ins.

Kao. III. 0205.

A yellow, curved band outlined black with black inner line near each edge. Background, on one side dark red, on the other yellow, with sketchy scroll pattern in red. Near one corner, a straight band of shaded grey-green.

Height $3\frac{1}{4}$ ins. Width $3\frac{1}{4}$ ins.

Kha. 0027.

Fragment showing to L.p. the figure of a man dressed in white robe with sleeves, stooping forward to R.p. Left arm extended downward (hand missing); right hand grasps object which looks like a black-handled flaying-knife, or razor and which he holds on level with face. Behind him a second figure is partly visible.

Portion of scroll ornament and three horizontal lines, all in black to R.p. Flesh, very red. Contours, red. Hair, grey.

Height $4\frac{3}{4}$ ins. Width $6\frac{1}{4}$ ins.

Kha. 0030.

Fragment, probably part of upper portion of leaf-and-berry pattern at top of Kha. i. E. 0047.¹ To L.p., outstretched wing and part of breast and foot of green bird (goose?). Fragments of ornamental details to R.p. and above. Much abraded.

Height 4 ins. Width 3 ins.

Kha. 0031.

Fragment, probably portion of arm of figure with yellow armlet, decorated with rolled-over leaves of a type common in Romanesque work in Europe and in Gothic stained glass. The treatment line for line and the rounding of points show absolute similarity with Gothic glass-painting. The second motif on this piece, a band of circles and V-shaped spandrel fillings, is equally Gothic. Condition good.

Height $2\frac{3}{4}$ ins. Width $3\frac{1}{4}$ ins.

Kha. 0032.

Fragment showing two rolled-over 'Gothic' leaves, green on one side, pink on the other, outlined black and white. From between leaves a flower springs with roughly pear-shaped base, dark red with yellow edge, from which petals seem to radiate. Broken away all round. Painting, in fresh condition.

Height $2\frac{3}{4}$ ins. Width $2\frac{1}{4}$ ins.

Kha. 0033.

Fragment showing upper half of standing figure holding in right hand, upraised to shoulder level, a blue globular object. In left hand, a long slender staff with a ring at upper end.

¹ See p. 50.

Evidently Kṣhitigarbha with jewel and beggar's staff. Long robe divided up into a brick pattern, with length of "bricks" in the vertical direction, by bold red bands. Red centre occupies each "brick," the outer part being dark grey. Border of robe, grey and bright green. Over head and hanging on shoulders a dark brown drapery. Head, three-quarters to R.p. Flesh, dark brown, nimbus red with yellow spots, vesica, bright green, with double border divided by red and yellow lines. The inner border is composed of upward sharp-pointed imbricated sections, green and red. The outer, on green ground, is composed of equal-spaced red spots, outlined yellow and red, attached to inner margin, with three small yellow spots grouped on the outer side of each. General ground outside vesica border, light blue with delicate white pattern.

Quality of work, good. Style, unusual. Vehicle used with colour seems to have been a heavy mucilage.

Height 5 ins. Width $5\frac{1}{4}$ ins.

Kha. 0034.

Fragment showing right-elbow and portion of standing figure (Kṣhitigarbha ?) in red-brown robe with thin black staff across body. At chest, a dark grey object (broken away) with narrow plaited bands at bottom in yellow. Flesh, pink. Vesica, light green spotted with yellow, bordered with pattern similar to outer band of Kha. 0033 but on dark ground. Work and technique also similar. Surface, rather chipped.

Height 3 ins. Width $3\frac{1}{2}$ ins.

Kha. 0035.

Fragment showing two of a series of seated Buddha figures. Lower part missing. Colouring of figure to L.p., red robe; grey vesica bordered red with white outlines; pale green background; nimbus, dark green, bordered with shaded pink. R.p. figure, fine blue robe; buff vesica with dark green border outlined red and buff; nimbus, similar to first; background, red. Moderately well executed. Fair preservation.

Height $4\frac{1}{4}$ ins. Width 9 ins.

Kha. 0036.

Fragment showing portions of two Buddha figures, one above the other and part of a series. Upper figure in red robe, turquoise vesica, straight *padmāsana*. Lower (head only), red vesica, turquoise nimbus.

Height $4\frac{1}{4}$ ins. Width $4\frac{1}{2}$ ins.

Kha. 0038.

Fragment showing upper part of standing Buddha figure, in pink robe edged white. Right hand to breast, palm out; left hand grasps hem of robe. Head, three-quarters to R.p. Nimbus, dark grey with pink border; vesica, pale green with pink border outlined white; contour lines, red. The hands are painted on dark patches of pink which seem to be due to extra sizing preparatory to painting the hands, the surrounding colour having become lighter by abrasion, while extra size has caused the patches to darken. Same effect appears at neck of robe. General ground, grey-blue, on which, to L.p., is shaded pink lotus, partly broken away; and other detail just visible.

Height 5 ins. Width $7\frac{3}{4}$ ins.

Kha. 0039.

Fragment of floral background (?). Three ovoid shapes, two pink, banded across with darker pink and white dots on the lighter colour, one blue, similarly treated, meet with their ends at a central point. Below, a stem (?) and on each side a green leaf outlined yellow. Good work.

Height $2\frac{1}{2}$ ins. Width $2\frac{1}{4}$ ins.

Kha. 0040.

Fragment of ornamental detail. On one side a broad plain red band ; above, leaf and petal forms outlined in black. Very rough.

Height $4\frac{1}{2}$ ins. Width 3 ins.

3.289 Kha. i. 0036. a.

Fragment of upper portion of left ear of Bodhisattva (?) and part of head (blue) above. On L.p. part of nimbus, enriched with green, white and blue leaves on red ground.

Height 5 ins. Width $2\frac{7}{8}$ ins.

3.292 Kha. i. 0038. a.

Fragment showing to R.p., left side and hand and part of standing figure of Buddha. Red robe ; vesica has horizontal red and white and white and green bands alternating, separated by brown lines ; and red and black border. To L.p., border of vesica of larger figure, maroon. Background ; above, green and blue with white floral spots ; below, red with thin white horizontal line between upper and lower parts.

Height $8\frac{3}{4}$ ins. Width 5 ins.

3.299 Kha. i. 0039.

Fragment showing blue tassel (?) on maroon ground, with white dots arranged in loops. On one side a piece of quilted ornament.

Height 4 ins. Width $5\frac{1}{2}$ ins.

3.294 Kha. i. 0040.

Fragment showing part of head of Buddha looking to R.p. Flesh, white, outlined red. Eyebrows and eyes, black. Nose, ears and mouth, missing.

Height $1\frac{3}{4}$ ins. Width $2\frac{1}{4}$ ins.

3.288 Kha. i. 0041.

Fragment showing left eye and ear of head of Buddha. Eye, black ; flesh, white, outline, red.

Height $1\frac{1}{2}$ ins. Width $2\frac{1}{4}$ ins.

3.301 Kha. i. 0042.

Fragment showing part of *padmāsana* and feet of standing figure.

Height 2 ins. Width $1\frac{3}{4}$ ins.

3.296 Kha. i. 0043. a, b.

Two fragments of same picture showing, (a) part of Bodhisattva ; jewellery shown in red outline with blue and green spots and gilding on raised portions. (b) Shows thumb and three fingers of hand and part of necklets, with traces of gold.

Height $3\frac{1}{4}$ and $2\frac{3}{8}$ ins. Width $4\frac{1}{2}$ and $2\frac{1}{2}$ ins.

3.286 Kha. i. 0044.

Fragment of floral (?) pattern outlined in red and white.

Height 1 in. Width 1 in.

3.296 Kha. i. 0045.

Fragment of Buddha figure, exactly resembling Kha. i. 0046. Much broken. Breast and right hand only.

Height $2\frac{1}{2}$ ins. Width $2\frac{3}{4}$ ins.

Fragment much broken showing figure of standing Buddha in dull-red robe. Right hand in pose of protection. Left hand grasping robe. Web between thumb and forefinger of right hand clearly expressed. Sacred mark in palm. Head, three-quarters to L.p. and very slightly down. Eyes, drooping. Ears, long. *Tilaka*. Horizontal folds in neck. Upper part of head and all below knees, missing. Nimbus, dark grey or faded green. Vesica, light green, bordered dull red. Contour lines, red. Eyebrows, black. Edges of robe expressed in white lines. Execution rapid but good. Surface, much scaled.

Kha.i. 0048.

Height 5 ins. Width $5\frac{1}{2}$ ins.

- Fragment, showing above, part of green lotus throne. Below, two rows of Brahmi characters, black on red ground.

Kha.i.0051.

Height $6\frac{1}{2}$ ins. Width $4\frac{3}{4}$ ins.

Fragment, showing on crimson ground, part of nimbus (green-grey) and hair ornament with lotus, of Bodhisattva. Above and to L.p. of figure, part of green tree, with brown stems.

- Kha.i. 0055.

Height 2 ins. Width $2\frac{3}{4}$ ins.

Fragment showing uncertain design, blue, brown, red and green.

Height $3\frac{3}{4}$ ins. Width 2 ins.

Fragment of part of Bodhisattva. Below, part of a maroon robe. Outlined ornaments hanging or tattooed, on bare flesh above. Flesh, white.

Height $3\frac{1}{2}$ ins. Width $3\frac{1}{4}$ ins.

Fragment, showing on light ground (flesh ?), part of two *pothis* with leaf-like flames, three above and one on each side, tinted buff and thinly outlined.

Height 4 ins. Width 4 ins.

(e) Three fragments showing parts of loose floral design outlined in black with red, yellow and pale green washes on white ground. (a) Shows part of a red background. Rough work.

(12) Height $6\frac{1}{2}$ ins., $6\frac{1}{2}$ ins., $4\frac{1}{2}$ ins. Width $4\frac{7}{8}$ ins., $4\frac{1}{8}$ ins., 5 ins.

(c)

Kha. i. C. 0066-68, 0071, 0073.

Fragments showing diaper of seated Buddha figures. 0071 shows prolongation of outer angles of eyes, a style much used in thirteenth-century Persian pottery.¹ Largest fragment (0066).

Height $4\frac{1}{4}$ ins. Width $5\frac{1}{4}$ ins.

Kha. i. C. 0075.

Fragment showing right shoulder of seated Buddha and part of vesica. Robe, maroon outlined black. Vesica, orange, yellow and green.

Height $7\frac{1}{4}$ ins. Width $3\frac{1}{2}$ ins.

Kha. i. C. 0076.

Fragment showing to L.p., seated Buddha. Brown robe, green vesica, yellow nimbus. Maroon and brown background, divided horizontally by white lines. To R.p., part of arm or leg of large figure, the upper part covered with greenish-white transparent drapery.

Height $4\frac{1}{2}$ ins. Width $5\frac{1}{2}$ ins.

Kha. i. C. 0077.

Fragment showing above, lower part of Buddha seated on lotus with feet crossed and hands in *dharmacakra-mudrā*. Brown robe, right shoulder bare. Vesica, brown, pink and green. Below, one line of Brahmi characters. Below, Buddha seated (upper part) looking three-quarters to R.p. Green, red and black vesica. Red robe.

Height 1 ft. 2 ins. Width 8 ins.

Kha. i. C. 0078.

Fragment showing portion of grey-petalled *padmāsana* with dull-pink centre. Apparently seated on it cross-legged, a figure of which right thigh and upper part of lower leg only remain. Flesh of these is undraped, pale pink decorated with patterns applied directly onto the skin. On lower leg, a tree-like meander with branches each bearing a round berry (?). On thigh, three concentric circles. All patterns dull yellow, outlined red. Abraded (*cf.* Har. D.²).

Height 7 ins. Width 4 ins.

Kha. i. C. 0079.

Fragment showing part of two seated Buddhas forming portion of Buddha diaper.

Height $4\frac{1}{2}$ ins. Width 6 ins.

Kha. i. C. 0081.

Fragment of uncertain subject. White tendrils on a black ground. Below, a red border. On the black ground part of a *sītāra* in white, with strings, sound holes and bridge in red.

Height $3\frac{1}{2}$ ins. Width $2\frac{1}{4}$ ins.

Kha. i. C. 0082.

Fragment showing on background of green and maroon, part of standing Buddha looking three-quarters to R.p. Right-hand upraised. Dark red robe, yellow flesh. Grey and pink vesica. Black and red nimbus, pointed.

Height 7 ins. Width 5 ins.

¹ The prolongation of the outer angles of the eyes is frequent in the painted pottery of Rayy, from the sixth century A.D. onwards.

² No. 16, case E, Room III.

- 43.273 Kha. i. C. 0083.
Fragment of uncertain design. Blue and green floral design on red ground within square borders, black or brown. These, separated by terra-cotta ground colour. Very bad condition.
Height $5\frac{1}{2}$ ins. Width 3 ins.
- 43.305 Kha. i. C. 0084.
Fragment showing, above, red band ; below, on olive-green ground, red lotus with black centre.
Height $3\frac{1}{2}$ ins. Width $2\frac{1}{2}$ ins.
- 43.264 Kha. i. C. 0085.
Fragment showing, above, a piece of red field with a curved blue border below it. Below, on white field, a buff crown (?) outlined in red, with green and red jewels. A red streamer from R.p. corner and green streamer from L.p. corner.
Height 4 ins. Width $3\frac{1}{2}$ ins.
- 43.271 (a) Kha. i. C. 0086. a, b.
Two fragments showing part of blue and white edge of a vesica (?), on red and green ground. Inside edge, green and white floral design on white.
(a) Height $2\frac{1}{2}$ ins. Width $2\frac{1}{2}$ ins.
- 43.242 Kha. i. C. 0087.
Fragment showing part of green lotus on red ground.
Height 2 ins. Width $2\frac{1}{4}$ ins.
- 43.316 Kha. i. C. 0088, 0098.
Fragment showing part of graceful multi-coloured floral border design.
Height $3\frac{1}{4}$ ins. Width $3\frac{1}{4}$ ins.
- 43.306 Kha. i. C. 0089.
Fragment of uncertain ornamental design. Bad condition. Apparently a jewel, in form of equal-armed cross composed of five squares. Two arms blue and two green. Centre square, pink. External angles filled by pink triangles making the general contour octagonal. At end of one arm, a row of lotus petals. From this proceed three diverging lines. Background, brown.
Height $3\frac{1}{4}$ ins. Width $2\frac{3}{8}$ ins.
- 43.266 Kha. i. C. 0090.
Fragment showing uncertain ornamental design. Probably represents a brocade with pattern in circles bordered with bands of white spots and having a quadrangular pattern between the circles. Ground, maroon. Bad condition.
Height 3 ins. Width $1\frac{3}{4}$ ins.
- 43.245 Kha. i. C. 0091.
Fragment showing on buff ground, series of converging red lines ; space between them crossed by alternate groups of three or four red and blue lines ; having general effect of red and blue squares arranged in chequer pattern. Probably represents textile.
Height 3 ins. Width $2\frac{1}{8}$ ins.

43.252 Kha. i. C. 0092.

Fragment showing portion of imbricated leaf pattern. Leaves, pink and green, outlined black and white. Much abraded.

Height $1\frac{7}{8}$ ins. Width $1\frac{1}{8}$ ins.

43.325 Kha. i. C. 0099.

Fragment showing on light red ground, white and pale green floral scroll design outlined in black. On one side, part of vesica edge (?) with green leaves on white.

Height 6 ins. Width $5\frac{1}{2}$ ins.

43.312 Kha. i. C. 00100.

Fragment showing head and shoulders of Buddha figure, head three-quarters to R.p. Flesh, dark (probably discoloured); hair etc., black; nimbus blue; halo, pale green; robe, saffron. Broken and abraded.

Height $2\frac{3}{4}$ ins. Width $2\frac{3}{4}$ ins.

43.314 Kha. i. C. 00102.

Fragment of border. Two seated Buddha figures, three-quarters to R.p., hands in lap on which, a black bowl; straight *padmāsana*. Red robes, pink background. Pale green nimbus with white vesica; white nimbus with pale green vesica. Black hair brought to downward point over forehead, *uśnīṣa* showing above narrow Chinese cap-shaped headdress. Necklet black with white spots. Rapid work.

Height 9 ins. Width 4 ins.

43.323 Kha. i. C. 00103.

Fragment showing portion of right upper arm of nearly life-size figure, wearing armlet (yellow). Flesh, pink shaded. Dark green stole winds round arms. Folds of white drapery on dark red ground (figured with white pattern) to R.p. Indication of body of figure to L.p. Small portion of armlet of similar pattern appears to R.p.

Height $4\frac{1}{4}$ ins. Width $4\frac{3}{4}$ ins.

43.302 Kha. i. C. 00104.

Fragment showing head of Buddha figure three-quarters to R.p. Long ears. Flesh, very pale pink. Robe, red-brown. Background, dark grey. Hair, etc., black. Flesh contours, red. Rapid execution.

Height $4\frac{1}{2}$ ins. Width $2\frac{1}{2}$ ins.

Kha. i. C. 00105, 00106.

43.243 Fragments showing conventional floral scroll consisting of main stem, green and pink, out of which grows large flower composed of green and grey petals outlined white and black, veined black; seed vessel, brown with white spots; sepals, white. Background, pink. To R.p. red border band. Rough but well designed and free in treatment.

Gr. fr. Height $4\frac{3}{4}$ ins. Width $2\frac{3}{4}$ ins.

43.267 Kha. i. C. 00107.

Fragment showing detail of conventional floral ornament. Complete pattern probably of circular form, of which part of outer border only visible. Chief element of this is a lily-like bud, springing from between two curled blue sepals, four pairs of which form inner border of circle.

Sepals spring from green leaf and open suddenly. Bud enclosed between two elongated green leaves which spring from centre of upper edge of sepal and meet at points forming an ogee shape. Outer curled tips of sepals meet those of adjoining pairs and support bud and leaves similar to first, the bases of leaves meeting those of leaves on each side, thus forming a connected series of ogee curves as outer line of pattern. In spandrels, between ogees, are inserted small trefoil petals, black with yellow centre, white and black outlines. Spaces between circular pattern seem to have been furnished with green and black quatrefoils. Ground, brick red. Outlines of ornament white and black. To one side, band of a dark brown colour with black lines (drapery?).

Height 3 ins. Width $1\frac{1}{2}$ ins.

43.243 (b) Kha. i. C. 00108. a, b.

Two fragments showing portion of pink background with four-petalled flowers in dark red, *semé*. (a) has a blue patch at one side. Faded.

Height (a) $4\frac{1}{4}$ ins. (b) $3\frac{1}{4}$ ins. Width (a) $3\frac{3}{4}$ ins. (b) $2\frac{1}{2}$ ins.

43.247 Kha. i. C. 00109.

Fragment showing trellis-pattern floor in red lines on white ground on which rest fore-feet of horse (pink). Behind the legs and at upper end of trellis, a chess-board-patterned cushion. Abraded.

Height $4\frac{1}{2}$ ins. Width $2\frac{1}{4}$ ins.

43.253 Kha. i. C. 00110.

Fragment showing white and blue drapery on rich crimson ground. Abraded.

Height $3\frac{3}{4}$ ins. Width $2\frac{1}{2}$ ins.

Kha. i. C. 00111.

Fragment of ornamental detail, probably armlet of large figure. To R.p. of ornament, a white band (stole?), then a black band and to R.p. of this, bright turquoise. Ornament, outlined red in semicircular bands round blue semicircular centre. Bands contain outlined seeds and bear traces of gilding. In three of the seeds the surface is raised and partly detached, probably due to use of some kind of gold size or heavy gum as the vehicle for gilding. In the blue centre where are traces of gold, same condition exists. Cracked in places.

Height $1\frac{3}{4}$ ins. Width $2\frac{3}{4}$ ins.

43.313 — Kha. i. C. 00112.

Fragment showing dark green-grey drapery, probably part of left-leg of seated figure. White *padmāsana*. Dark red-brown background. White halo. Rough work.

Height $3\frac{3}{8}$ ins. Width $2\frac{3}{4}$ ins.

43.279 Kha. i. C. 00113.

Fragment showing portion of red-brown *padmāsana*. Pale pink background. Outlines, black and coarse.

Height $1\frac{1}{2}$ ins. Width 2 ins.

43.251 Kha. i. C. 00114.

Fragment showing roughly painted ornamental detail. Pink ground with dark brown bands and white spots in lines and circles.

Height $2\frac{1}{2}$ ins. Width $1\frac{1}{2}$ ins.

Kha. i. C. 00115.

43.318 Fragment showing part of head of Buddha figure three quarters to R.p. Flesh, pink. Contours, red. Eyes, heavy and dreamy. Hair, eyebrows, etc., black. *Tilaka*. Nimbus, green to white. Rapid work.

Height $3\frac{3}{8}$ ins. Width $3\frac{1}{2}$ ins.

Kha. i. C. 00116.

43.320 Fragment showing portion of right eye, face and head of Buddha figure. Flesh, dark pink. Hair with *uśnīṣa*, black. Nimbus, dark red, bordered with broad white band, outside which a thin white line. Vesica, red, bordered with white and broad band of black. Background, red with white sprig. Horizontal white line divides this from upper panel (broken away). Below white line a few Brahmi characters in black. Work, rather rough.

Height $5\frac{1}{2}$ ins. Width 3 ins.

Kha. i. C. 00117.

43.244 Fragment showing lower part of figure seated on shaded pink lotus with yellow centre. *Dhōṭī*, red. Right hand resting in lap has bangle and appears to grasp some unintelligible object. Fine work. Abraded.

Height $2\frac{1}{2}$ ins. Width 2 ins.

Kha. i. C. 00118.

43.261 Fragment of large composition. Right-hand of Buddha figure, life-size, fingers missing; extended to L.p., palm out, fingers down. Web extending from thumb. Sacred mark in palm formed by three concentric circles surrounded by dots. Thumb-nail short. Bangle with turquoise jewel on wrist. Triangle and circle (yellow) seem to be painted on wrist. Flesh pink.

Behind hand and probably part of border of vesica, standing Buddha figure in red-brown robe, head slightly bent and three-quarters to R.p. Right hand at breast, palm out. Long pointed flame-shaped nimbus, grey and buff. Vesica, pale grey-blue, background red. Fragments of colour on general back ground, green, red, pink(drapery) and chocolate. Abraded.

Height $7\frac{1}{2}$ ins. Width 9 ins.

Kha. i. C. 00119. a-g.

3.249.9 Fragments of ornamental detail painted on red ground. On (a) a pattern of circular form composed of a central pink four-petalled rose on turquoise ground, encircled by a stem-like line looped to form eight equidistant outward projecting points. At alternate points the meeting stems continue in scrolled ends, from between which proceed four-petalled buds. The intermediate points bear each a buttercup-shape flower (green inside, blue out, red centre, black shading). Other fragments are variations of this and similar schemes. Abraded.

13.271(6) (a) Height $7\frac{1}{4}$ ins. Width 5 ins. Others smaller.

13.272(a) Kha. i. C. 00120.

13.278(8) Fragment showing borders of vesica, brown, red, green centre. Part of nimbus, pink. Background, red. Small portion of detail within vesica, indeterminate.

Height $5\frac{1}{2}$ ins. Width $2\frac{1}{2}$ ins.

Kha. i. C. 00122.

43.322 Fragment showing portions of two fishes on green (water) background. The red dolphin-like head of one, points to R.p. The green, white and blue scaled back and portions of red fins,

R

Kha. i. C. 00123 was prepared pasted on cloth -
much damaged.

of a larger fish appear at lower edge. A mass of bright red shows at upper edge. Work, rough. Abraded.

Height $2\frac{3}{4}$ ins. Width $2\frac{3}{4}$ ins.

43.317 Kha. i. C. 00124.

Fragment showing right ear and side of head of Bodhisattva figure turned to L.p. Long ear. Long hair, black. *Mukuta*, yellow with half anthemion ornament in red outline. Knotted *taenia*, white. Nimbus, pink. Flesh, pink. Rapid work. Condition, good.

Height 4 ins. Width 2 ins.

Kha. i. E. 0047 a.

Fragment of large composition showing leaves and berries freely painted in grey-greens and white on black ground, the whole growth taking a circular form, leaving a spandrel in lower corner suitably filled by blossoms.

Kha. i. E. 0052.

Fragment of L. p. vesica-border, composed of seated Buddhas in haloes, formed by bands interlaced in 'true-lovers' knots. Probably portion of Kha. i. E. 0050.

Height $10\frac{1}{2}$ ins. Width 9 ins.

Kha. i. E. 0054.

Fragment showing torso and left arm of standing (?) Bodhisattva wearing jewelled necklet, armlet, and on right wrist a bangle. Narrow scarf hangs round neck, loosely tied below breast. Parti-coloured stole encircles left arm and floats out to L. p. Right hand raised; web between thumb and first finger. Vesica, grey, bordered with red and dark brown. Nimbus, green, bordered pink. Work, rapid but good.

Height $7\frac{1}{2}$ ins. Width $6\frac{3}{4}$ ins.

Kha. i. E. 0056.

Fragment of detail of large subject. Near centre, two curved bands, brown and red, of vesica border. To L.p. of these, head of Buddha figure outlined in black, with haloes also in black; all on a pale pink ground tint. Above this and dividing it from a similar figure, a rosette and bud in black outline. These figures seem to be part of border decoration of large vesica to R.p. Work, rather rough. Abraded.

Height 5 ins. Width 10 ins.

Kha. i. E. 0057.

43.328 Fragment showing head, three-quarters to R.p., of Bodhisattva. Very pink flesh, contours brown; eyebrows, long hair, etc., black. Shading roughly indicated with a wash of umber at each inner angle of eyes, corners of mouth, wing of nose, below lower lip, at temple and in bands round neck. Dark shadows at eyes give a fierce expression. Otherwise, unskilful attempt to follow the dreamy model of eyes. On head, a coronet of vertical petal shapes supported on a band of brown resting on hair. Halo, dark green, red bordered. Background, red. Above is showing a red *padmāsana*, on which stands a pink foot.

Height $7\frac{1}{2}$ ins. Width $3\frac{1}{2}$ ins.

Kha. i. E. 0059.

Fragment showing shaded pink lotus with yellow centre, on which are two feet close together in profile to L.p. Dark green background.

Height $1\frac{3}{4}$ ins. Width $2\frac{1}{2}$ ins.

Kha. i. E. 0060.

Fragment showing portion of left side and hand of standing Buddha figure grasping fold of dark red robe. Flesh, pink, shaded broadly with thin umber. The hand is shown as almost entirely in shadow, with a light falling on fleshy part above little finger and on wrist. A white leaf shaded and veined with red, springs from side of figure. Vesica, grey-green. Border, red and black with white dividing lines and white on edges of robe. Work, very good.

Height $8\frac{1}{2}$ ins. Width 9 ins.

Kha. i. E. 0061.

Fragment of ornamental detail. Part of a panel of rhomboidal shape, bordered with red-brown lined with black and white to suggest fringe or petals. Within this, a green border surrounding a white field, on which is a large red-brown lotus with grey centre encircled by white dots excepting where a cone-shaped seed-vessel protrudes. Rough dabs of dull brown in corners. Outlines, black. Broken away on one side.

Height 1 ft. 1 in. Width $7\frac{1}{2}$ ins.

Kha. i. E. 0062.

Fragment of ornamental background similar to Kha. i. C. 00119. Much abraded.

Height $3\frac{1}{2}$ ins. Width $1\frac{3}{4}$ ins.

Kha. i. E. 0063. a-c.

Fragments of ornamental background consisting of palmette-shaped flowers in grey, white and green and green leaves, similar to Kha. i. C. 00119. Very broken. Abraded.

Height (a) $2\frac{1}{4}$ ins. (b) $2\frac{1}{2}$ ins. (c) $1\frac{3}{4}$ ins.

Width (a) 2 ins. (b) $1\frac{3}{4}$ ins. (c) 2 ins.

Kha. i. E. 0064.

Fragment of standing figure three-quarters to L.p. ; nude from waist upwards. Flesh, pink, shaded with umber, in manner similar to Kha. i. E. 0057. Round arms, a green-yellow stole. At neck, a broad necklet and below it a loosely tied scarf outlined in black. A garland of oval-shaped objects depends from fold of stole over right arm. What appears to be a voluminous, white-flowered, dark maroon skirt covers legs and is tied round waist with white band. Vesica grey-blue bordered with Indian red and black, with thin white dividing lines painted with extraordinary accuracy. Abraded.

Height 8 ins. Width $6\frac{1}{2}$ ins.

~~3.948~~ Kha. i. E. 0066.

Fragment of scroll ornament, with lily-like flowers and curled bracts. Outlined black and white on a white ground. Pink and dirty green on scrolls etc. Probably much discoloured. Work, very good. Much abraded.

Height $2\frac{1}{2}$ ins. Width 3 ins.

Kha. i. E. 0067. a, c.

Fragments of heads and shoulders of small seated Buddha figures. Parts of series of such figures. Condition, fair.

Height (a) 3 ins. (c) $4\frac{1}{2}$ ins. Width (a) 3 ins. (c) $2\frac{1}{4}$ ins.

Kha. i. E. 0068.

Fragment showing elongated ear and part of shaven head of nearly life-size figure. At back of head are upward-growing imbricated leaves coloured buff, red, green, vermilion. Work, rough.

Height 4 ins. Width $2\frac{1}{2}$ ins.

Kha. i. E. 0069.

Fragment showing lower part of face and neck of dark-skinned, green-robed Buddha figure. Halo. light. Good work. Much abraded.

Height $2\frac{1}{2}$ ins. Width $2\frac{3}{4}$ ins.

Kha. i. E. 0070.

Fragment showing right ear and temple of light-skinned figure with black hair on which is finely shaped *mukuta*. Side ornaments, semicircular, chased in form of lotus, with double row of petals. In front a circular ornament contains a sort of crossed vajra, the fourth arm forming a base. Visible eyebrow, finely arched at outer end. Nimbus, pale green. Extremely good work. Abraded.

Height 2 ins. Width 2 ins.

Kha. i. E. 0071.

Fragment of left arm of large figure wearing armlet with red jewel. Background dark grey and band of white and blue visible to L. p.

Height 4 ins. Width $1\frac{1}{4}$ ins.

Kha. i. E. 0072. a-e.

Fragments showing portions of two seated Buddha figures one robed in black, the other in brown. Each is seated on a cushion decorated in chequer, the squares being coloured buff, green and red, in such order as to form diagonal bands of colour. The two figures are placed one in advance (below) and to L.p. of the other and seem to form part of a general diaper of such figures on a fine crimson ground. Work, fairly good. Stucco. extremely hard, porous and mixed with long grass.

Height $5\frac{3}{4}$ ins. Width 6 ins.

Kha. i. E. 0073.

Fragment showing roughly painted Buddha head with black hair. Probably one of a series.

Height 3 ins. Width 2 ins.

Kha. i. E. 0074.

Fragment showing part of seated Buddha figure, contemplative, head turned three-quarters to L.p. Blue robe, green and pink nimbus. White vesica, green-bordered. Work, rough but good. Broken away on all sides. Abraded.

Height $5\frac{1}{4}$ ins. Width 5 ins.

Kha. i. E. 0075.

Fragment showing portion of head of figure against a halo of conventional flames. No nimbus. Slight decorative features generally of a rectilinear type. The whole outlined in black and most of the colour faded. Abraded.

Height 5 ins. Width 5 ins.

Kha. i. E. 0076.

Fragment showing, above, a blue *padmāsana* on which is lower part of black-robed seated figure. Background, red. Below this, a broad buff band, under which is ground of mottled red and black spotted with white and buff, possibly in imitation of granite.

Height 5 ins. Width 5 ins.

Kha. i. E. 0077.

Fragment showing to R. P. part of circular background of red, bordered with light blue. To L.p., white ground on which appear portion of top-knot bound with white, blue halo and upraised left arm of Bodhisattva. Two other upraised hands are to R.p., of which one may belong to Bodhisattva, and edge of green nimbus. Abraded.

Height 6 ins. Width 4 ins.

Kha. i. W. 0024.

Fragment showing to L.p., part of robe (maroon) with white and black linear markings, and ankle, pink-shaded, of standing figure. To R.p., white, hanging drapery outlined red and beyond again to R.p., touch of green and crimson.

Height $5\frac{1}{2}$ ins. Width $5\frac{1}{4}$ ins.

Kha. i. W. 0026.

Fragment, probably of breast of large figure. Necklet of alternate small seeds in pairs and single large ones. A green jewel, pendent. Two ovoid ornaments studded with green held in lotus-pattern settings, with upward-pointing leaves projecting on each side and top. Broken away on all sides. All ornaments outlined red and coloured yellow. Well preserved.

Height $3\frac{3}{4}$ ins. Width $2\frac{3}{8}$ ins.

Kha. i. W. 0027.

Fragment of vandyked valance hanging from horizontal bands decorated with spot patterns

Height $5\frac{3}{4}$ ins. Width $6\frac{1}{4}$ ins.

Kha. i. W. 0029. a-e.

Fragments showing rows of seated Buddha figures all with heads three-quarters to R.p. (a) shows part of two rows, the upper dark brown-robed, the lower light red. (b) Brown-robed (head and shoulders only visible). (c, d, e) light red-robed. Abraded.

(a) Height $4\frac{1}{2}$ ins. Width 3 ins. (b) Height $3\frac{1}{2}$ ins. Width 6 ins.

(c) Height 5 ins. Width 3 ins. (d) Height $3\frac{1}{2}$ ins. Width 5 ins.

(e) Height 3 ins. Width $3\frac{1}{2}$ ins.

Kha. i. W. 0030.

Fragment of face, showing right eye half closed and very long. Scale, about two-thirds life. Flesh, dark pink. No shading.

Height 2 ins. Width 2 ins.

Kha. i. W. 0031.

Fragment of head of seated Buddha figure on blue nimbus, white-edged.

Height $1\frac{1}{2}$ ins. Width $1\frac{3}{8}$ ins.

Kha. i. W. 0032.

Fragment of head of seated Buddha figure. Very yellow flesh, crimson nimbus.

Height $1\frac{1}{2}$ ins. Width $1\frac{3}{8}$ ins.

Kha. i. W. 0033.

Fragment of large detail. Three irregular bands of colour, dark green, dark pink and Indian red. On pink, a rough snake-like scroll in brown and white. Other portions plain. Green, outlined black. Colours, rich.

Height $3\frac{1}{4}$ ins. Width 3 ins.

Kha. i. W. 0034.

Fragment showing triangular tab of valance, rich red, ornamented with white dots over grey.

Height 4 ins. Width $2\frac{1}{2}$ ins.

Kha. i. W. 0035.

Fragment showing much effaced seated Bodhisattva figure in red outline, with long black hair. Turban-like *mukuta*, necklaces and cord or stole across body. Hands in lap. Arms and most of upper part of body, nude. Legs and feet missing. Nimbus, vertical elliptical. Fairly good work. Backing, brittle clay with very small admixture of fibre. Much abraded.

Height 3 ins. Width $2\frac{1}{2}$ ins.

Kha. i. W. 0036.

Fragment showing flowing draperies of standing figure, leg part only. Colours, blue, green and brown; outlines black. Style, similar to Bodhisattva of Indian type on silk paintings from Tun-huang. Much abraded.

Height 3 ins. Width $2\frac{3}{4}$ ins.

43.274 Kha. ii. 0018, 0023.

Fragments of wall, bearing cursive Brahmi characters in black paint.

0018, Height $2\frac{1}{4}$ ins. Width $4\frac{3}{4}$ ins.

0023, Height $2\frac{1}{4}$ ins. Width 3 ins.

Kha. ii. 0092.

43.275 1 Fragment having its L.p. half occupied by vertical bands of colour, buff, red, light brown, dark brown. To R.p. a seated Buddha figure in meditation, unusually robed. A dark grey *chiton* is worn, passing below the right arm and held by white *kamarband* at waist. The usual mendicant's brown robe is over shoulders and envelopes legs. In lap is dark brown object, partly broken away. Hands are completely hidden and there is no indication of their position. Vesica, bright blue, bordered with faded colour. Background, pale green. Nimbus, pink. Good work.

Height 6 ins. Width $6\frac{1}{2}$ ins.

Kha. ii. 0094.

43.276 Fragment. showing above, row of petals (white and red) of lotus throne. Below, head of seated (?) Buddha. Flesh, white, outlines, red. Nimbus, red and white. Background, red.

Height $7\frac{1}{2}$ ins. Width 6 ins.

43.257 Kha. ii. 0095.

Fragment showing seated Buddha, three-quarters to L. p. Brown robe, white vesica.
Height 2 ins. Width $2\frac{3}{4}$ ins.

43.260 Kha. ii. 0096.

Fragment showing part of head of Bodhisattva looking to R.p., wearing *mukuta*. Grey and pink nimbus. Green and dark red vesica. Brown border with small floral spot pattern.
Height $2\frac{1}{2}$ ins. Width $2\frac{1}{2}$ ins.

43.283 Kha. ii. 0097.

Fragment, probably of arm of figure wearing armlet with jewelled bosses at intervals. Jewels red and blue. Remainder of ornament, yellow, outlined red-grey. Three coats of paint are present. The original whitewash, over which a coat of dark red. On this the pale pink or creamy white of arm is painted.

Height $2\frac{3}{4}$ ins. Width $2\frac{1}{2}$ ins.

43.275 Kha. ii. 0099.

Fragment showing upper part of seated Buddha. Above, roughly indicated, architectural design. To L.p. a pillar, apparently supporting angle of building. Practically all in black outline only. Rough and poor work. Plaster, very hard.

Height $5\frac{1}{2}$ ins. Width 5 ins.

43.327 Kha. ii. C. 0010.

Fragment showing one of row of seated Buddhas. Poor conventional work. Red robe, green vesica, white nimbus. Flesh and lotus (straight row of petals), yellow. Background, red. Next figure to L.p. had background green and vesica red.

Height 6 ins. Width $5\frac{1}{2}$ ins.

Koy. I. 05-046.

Fragments all in the same style and colouring and evidently from same wall surface, probably large floral background. Majority of pieces show lotus-petal imbrications in bold black outline on grey, copper-green, pink, or buff ground; e.g., 013, 014, 016, 018, 039-041, etc.

Others show festoon-like bands of copper-green or pink, with same heavy black outline and folds, on buff ground; e.g., fragments 05-07, 029, 031, 034, 036, 042, 043, 045, etc. 046 shows part of rectilinear border, with series of acanthus-like imbrications, in shaded pink with brown outlines and veins, on darker pink ground; a band of copper-green on either side, and fragment of black field with white outline on R.p. 09-011 (joined) shows part of similar acanthus band. All on soft mud backing, very friable.

Gr. fr. (046) Height $8\frac{1}{2}$ ins. Width $5\frac{1}{2}$ ins.

Koy. I. 047.

Fragment showing outline of human face and right eye. Badly defaced.

Height $2\frac{1}{2}$ ins. Width 3 ins.

Koy. i. 02.

Fragment showing traces only of black lines on white ground; unintelligible.

Height 2 ins. Width $1\frac{1}{2}$ ins.

Kuduk-kol. 012.

Fragment showing part of meander 'rainbow' halo in red, pale pink, green and buff. Red band on outer edge. On inner edge, adjoining halo rays is strip of pale pink with transverse binding of pale buff scored with red lines over greater part of its length. Then broad band of dark red on which is a row of feather-like leaves projecting outwards. Then border of seeds in red outline on pink; band of plain pink; and another border of seeds. Abraded.

Height $8\frac{1}{4}$ ins. Width 1 ft. $\frac{1}{2}$ in.

Kuduk-kol. 013.

Fragment from vertical border containing medallions with worshipping figures. On L.p. side of main border are two narrower bands, light buff and black. On border itself remain parts of two medallions. Lower contains upper part of crowned figure; body turned three-quarters to R.p., head turned back three-quarters to L.p., and slightly upward, arms extended down as though holding some object (broken away). Across upper part of figure floats portion of red drapery (?) probably part of costume of main figure.

To L.p. is probably a demon, with yellow face and staring eyes, faint traces of the head being visible. Above, is lower part of second medallion, with squatting, nearly nude, pink figure of plump proportions; left arm flexed across body. Background of both medallions, emerald green; border, plain white; all outlines red. Much abraded.

Height 9 ins. Width $9\frac{1}{2}$ ins.

Kuduk-kol. 014.

Fragment showing *trimūrti* figure, head and upper right arm only. Main figure blue, with black hair and moustache and yellow *mukuta*. Right face, pink; left, yellow. Upraised hand holding fruit. Halo, red with green border. Much abraded.

Height 6 ins. Width $10\frac{3}{4}$ ins.

Kuduk-kol. 015.

Fragment showing Buddha head and shoulders, three-quarters to L.p. Dark green robe. Green nimbus; red vesica with brown border. Red ground outside vesica. Portion of grey *padmāsana* above. Very abraded.

Height $4\frac{3}{4}$ ins. Width $7\frac{1}{2}$ ins.

Kuduk-kol. 016.

Fragment showing green, half-open lotus on pink stem. Red ground.

Height 5 ins. Width $4\frac{1}{2}$ ins.

Kuduk-kol. 017.

Fragment showing head of Chinese figure with flat black hat. Flesh, pink. Much defaced and very friable.

Height $2\frac{7}{8}$ ins. Width $2\frac{7}{8}$ ins.

Kuduk-kol. 020.

Fragment with traces of Chinese figure on black ground. To L.p., a red lotus-bud (?). Very badly defaced.

Height $4\frac{1}{2}$ ins. Width $5\frac{3}{4}$ ins.

Kuduk-kol. 021.

Fragment, same style as 020. Pink lotus with yellow seed-table and large pink bud (?), on black ground. Bad condition.

Height $4\frac{3}{4}$ ins. Width $7\frac{1}{2}$ ins.

Kuduk-kol. 022.

Fragment with head and right shoulder of Buddha, three-quarters to R.p., on green vesica with grey nimbus. Outer ground, red; dark grey band, diagonally, across one edge. Flesh, pale pink; robe, dark brown or grey. Face, well drawn. Abraded.

Height $5\frac{3}{4}$ ins. Width $6\frac{1}{2}$ ins.

Kuduk-kol. 023.

Fragment with dark brown drapery, from bust of Buddha. Open above showing neck (lighter brown) with rayed device at V of opening. Contour lines, black. Abraded.

Height $4\frac{3}{4}$ ins. Width $4\frac{3}{4}$ ins.

Kuduk-kol. 024.

Fragment from diaper of seated Buddhas. Parts of three rows. Buddhas in *dhyāna-mudrā*, with heads three-quarters to R.p. Colouring, black, dark red and grey, counter-changed. Surface scratched.

Height $7\frac{1}{4}$ ins. Width 1 ft. $\frac{1}{2}$ ins.

Kuduk-kol. 025.

Fragment almost effaced, showing right hand holding up begging-staff (?) against oval, dark background. To L.p. of hand, miniature stupa with pennons. Beyond dark oval, on R.p., fragment of halo (?) with green and white waving rays and red border. In L.p. top corner, leaves on light buff background.

Height 1 ft. 5 ins. Width 1 ft.

Kuduk-kol. 026.

Fragment showing parts of two-seated Buddhas, probably from diaper. Colouring, dark grey, red, maroon and black. Rough work; surface much abraded.

Height 4 ins. Width 6 ins.

Kuduk-kol. 027.

Fragment showing right foot of large divinity standing on lotus upon lake, perhaps Lake of Rebirth. Lotus-plants and small white flowers grow from bank. Background, dark red; water, green; foot, white with dark red outlines; lotus, light, buff outlined dark red and black.

Height 1 ft. Width $10\frac{1}{2}$ ins.

Kuduk-kol. 028.

Fragment showing part of Buddha within black vesica, on red background; much effaced.

Height $4\frac{1}{2}$ ins. Width $3\frac{1}{2}$ ins.

K. K. I. 055.

Fragment in grisaille on dark green or black ground; floral scroll pattern. Badly broken.

Height 7 ins. Width 5 ins.

K. K. II. 089.

Fragment showing part of circle bordered green with black lines ; centre, yellow, spotted red. Ground outside, red.

Height 2 ins. Width 3 ins.

K. K. II. 0102, 0133.

Fragment in two pieces. Outer edge, broad, black border ; next, band of buff. Within is scrolled background against which hangs a thin pleat of drapery tied in knot (stole or girdle). Colours, red, green, blue and shades of buff ; outlines, black.

Height 1 ft. 5 ins. Width $6\frac{1}{4}$ ins.

K. K. II. 0105.

Fragment showing left foot with jewelled anklet, standing on *padmāsana* with stylised petals in two rows, one turned up and the other down with small palmette between adjoining petals.

Flesh, pale pink, slightly shaded ; edge of foot round sole, red. Anklet, red, with white pearls and large jewel in front. Seed-table of lotus, pink ; petals, alternately pink and blue. Background, black and red. Outlines of flesh, red and of petals, black.

Height 8 ins. Width $7\frac{1}{4}$ ins.

K. K. II. 0119.

Fragment showing R.p. lower angle of face ; elongated ear with circular disc as ornament ; left shoulder with grey drapery having red bands and scroll ornament between, roughly drawn in black ; long black hair behind shoulder. Flesh, grey. Adjoining shoulder, probably shoulder of second figure in red drapery with black scrolls and long black hair. Background, red and buff.

Height 5 ins. Width $5\frac{1}{4}$ ins.

K. K. II. 0120, 0157.

Fragment painted in seven horizontal bands probably representing pavement or steps. From below upwards, bands are black (plain), buff (plain), light blue, pinkish buff, light blue, light green and light blue, the blue bands narrower than others and all ornamented with scrolls in brown outline, partly shaded. Ornamented bands, bordered with narrow red lines. At L.p. upper corner of 0120, one (farther) leg and part of frame of platform or gangway, drawn in perspective, with boarded (?) floor, buff. Foot of leg is in form of inverted red lotus ; leg, brown ; frame, red on side, green on top. For piece of similar design see K.K. II. 0165.

Gr. fr. Height 10 ins. Width 9 ins.

K. K. II. 0165.

Fragment belonging to K. K. II. 0120 and having similar details. Only four pavement-bands shown and foot and part of leg of platform. To R.p. of this, a broad green band extending from lower buff band to top of fragment.

Height 6 ins. Width $7\frac{1}{2}$ ins.

K. K. II. 0172.

Fragment of architectural (?) features, composed of lines and bands in grey, yellow and red.

Height $3\frac{1}{2}$ ins. Width $2\frac{1}{4}$ ins.

L. A. II. 04.

Fragment of buff surface with bold dark lines of geometrical disposition. Bad condition.
Height 4 ins. Width $5\frac{3}{4}$ ins.

M. III. 0020.

Fragment from north-east passage, showing dull pink drapery outlined black ; loose ends of robe falling down centre of figure between striding legs. Background rich pink ; coarse work.
Height $5\frac{1}{4}$ ins. Width $4\frac{1}{4}$ ins.

M. III. 0041.

Fragment showing portion of figure (?), draped ; perhaps breast of female. Drapery light pink, background light green. Flesh (?), nearly white.
Height 3 ins. Width $2\frac{3}{4}$ ins.

M. III. 0048. a, b.

Fragments showing portion of border. On a black band upon red background are lily-like forms painted in white ; very bold.
Height (a) $4\frac{1}{2}$ ins. (b) $3\frac{1}{8}$ ins. Width (a) 3 ins. (b) $3\frac{1}{4}$ ins.

M. III. 0050.

Fragment from north-east passage, showing band of dark salmon-pink, with black line on each side : beyond is portion of grey-green background and bright crimson robe (?).
Height $5\frac{1}{2}$ ins. Width $3\frac{1}{2}$ ins.

M. III. 0051.

Fragment from north-east passage, showing part of toes (?) of human foot nearly life-size. Flesh, pink, shaded with warm grey and bright pink and outlined reddish-brown. Ground, pale blue-grey ; much abraded.
Height $2\frac{1}{2}$ ins. Width 3 ins.

M. III. 0053.

Fragment from north-east passage, partly burnt ; shows a few red lines, probably of drapery.
Height $3\frac{1}{2}$ ins. Width $1\frac{3}{4}$ ins.

M. III. 0054.

Fragment from north-east passage, showing piece of decorated background. On blue-black ground are red and green circular patches outlined with white and a white device, possibly a written character. Beyond is a piece of white band on which are red marks ; whole too fragmentary to be intelligible.

Height 2 ins. Width 2 ins.

M. III. 0058.

Fragment from north-east passage showing architectural details of background. In centre is panelled pilaster, with capital ; panel, black, with three large circles in dark green outline, full width of panel, placed one over the other ; in each circle is a six-petalled crimson rosette. Border at top and on R.p. side is white with scale imbrications in green and red ; border on L.p. side, red ; outside the red is black and then red as a general background ; capital, apparently

bell-shaped, yellow. To R.p. of pilaster and in a more distant plane, is straight-lintelled arch carried on cubical impost supported by bell-shaped capital and pillar, all yellow ; above lintel, a decoration of imbrications ; and through archway, a bright green distance ; all outlines red.

Height 8 ins. Width 5 ins.

M. III. 0059.

Fragment from north-east passage, showing part of garland of overlapping rosettes as M. III. 007. Outer half of petals, green ; inner, white ; centres, yellow with red stamens ; outlines, black on green and black ground.

Height $6\frac{1}{2}$ ins. Width $5\frac{1}{2}$ ins.

M. III. 0060.

Fragment from north-east passage, having slightly concave surface ; shows part of garland of overlapping rosettes as M. III. 007, 0059 ; outer half of petals, pink : inner, white ; centres, yellow with red stamens ; outlines, black. Roughly executed.

Height 7 ins. Width $3\frac{1}{2}$ ins.

M. III. 0061.

Fragment from north-east passage, showing portion of decorative detail. On black lunette with broad red outer edge is device in white consisting of three-petalled flower (palmette) from which proceed, right and left, thin stems linking up probably with similar flowers (missing). Outside lunette, part of festoon of purple berries, etc., on buff ground. Rough but effective work.

Height $4\frac{1}{4}$ ins. Width 5 ins.

M. III. 0062.

Fragment from north-east passage ; on dark buff ground, wavy black lines indicating long curling hair ; probably part of neck of camel, or mane of lion. Green ground to one side. Rough work.

Height $3\frac{1}{2}$ ins. Width 6 ins.

M. III. 0066.

Fragment showing (?) part of two seated figures with hands of one in *añjali* pose. This one wears buff robe contoured red. The other wears green across which is a red patch (stole ?) contoured black. Flesh, pink, shaded with grey. All badly broken and abraded.

Height $7\frac{3}{4}$ ins. Width $6\frac{3}{4}$ ins.

M. V. 005.

Fragment from outer south passage, showing portions of wings of angel similar in all respects to M. V. 004, excepting that some of the white, long feathers are tinted, as to half their breadth, with pale grey ; colours well preserved.

Height 7 ins. Width 1 ft. $\frac{1}{4}$ in.

M. V. 0016.

Fragment with portion of large pink lotus, outlined black on red ground. Rough work.

Height $4\frac{1}{2}$ ins. Width $3\frac{1}{2}$ ins.

M. V. 0017.

Fragment showing portion of arm (?), about life-size, with snake-like bangle in red ; flesh, pink, shaded grey. Background, pale blue.

Height 3 ins. Width $3\frac{3}{4}$ ins.

M. V. 0018. a—f.

Fragments showing unimportant pieces of background ; no recognisable pattern.

Gr. fr. Height 4 ins. Width 5 ins.

M. V. 0019.

Fragment showing portion of pink flower festoon on green ground (?). Found in east passage.

Height 3 ins. Width $2\frac{3}{4}$ ins.

M. V. 0020.

Fragment showing portion of grey-green drapery (?) with red and flesh-pink lines at one side. Found in east passage.

Height $3\frac{1}{2}$ ins. Width 3 ins.

M. V. 0021.

Fragment showing portion of light green drapery (?).

Height $3\frac{1}{4}$ ins. Width $3\frac{1}{4}$ ins.

M. V. 0022.

Fragment showing on blue-black ground conventional floral scroll of Persian type. Stems of parallel green, red and buff lines, with leaf and bud growths in green and red, outlined buff. Good work.

Height $2\frac{3}{4}$ ins. Width 2 ins.

M. V. 0023. a, b.

Fragment showing ground of rich crimson divided by band of black, on which is floral pattern in red, green and pink, outlined buff and black. On one edge, tips of two lotus petals in pink. Found in north passage and probably from festoon of dado.

Height (a) $4\frac{1}{2}$ ins. (b) 5 ins. Width (a) $3\frac{1}{2}$ ins. (b) 3 ins.

M. V. 0024.

Fragment showing at one corner a large rounded patch of black on a red ground. A band of white or buff across centre of fragment with traces of a black band, more buff and green to one side. All faded, abraded and streaked with mud carried down by water (rain?).

Height 1 ft. Width $6\frac{1}{2}$ ins.

M. V. 0025.

Fragment showing straight bands of rich red, yellow, grey and black.

Height $7\frac{1}{2}$ ins. Width 6 ins.

M. V. 0026.

Fragment showing part of pink hand and wrist with red bangles against a ground of abraded green and reds. Bad condition.

Height 6 ins. Width 4 ins.

M. V. 0027.

Fragment showing two parallel curved brown lines with white high-light between on warm grey ground. Part of horse (?).

Height $2\frac{3}{4}$ ins. Width $2\frac{3}{4}$ ins.

M. V. viii.

About fourteen small fragments stuck on canvas with traces of black green and red.

Gr. fr. Height $3\frac{1}{4}$ ins. Width $1\frac{1}{4}$ ins.

M. V. ix.

Two fragments showing shaded pink and abraded green. Part of figure in green robe (?).

Gr. fr. Height $5\frac{7}{8}$ ins. Width $3\frac{1}{2}$ ins.

M. XI.

Fragment showing curved border (halo) consisting of a black band on which are rosettes composed of six dots round a central dot. Each side of band is a white line, then outside, buff and a grey line. Inside, a grey line, then pale pink. Field, pink-buff with a series of Brahmi characters (?) following curve of border, a light short brush stroke dividing each character from the next. At one edge, part of a green nimbus outlined dull pink-buff and grey beside which is a curved grey mass with curved black transverse stripes with a thin white line beside each stripe. Outside halo(?) on buff, a repeating pattern in red-brown with buff dots between repeats. Pattern too fragmentary to elucidate.

Height 7 ins. Width $3\frac{1}{2}$ ins.

M. C. III. 02.

Fragment showing head, half life-size, three-quarters to R.p. Black hair with *taenia* and floral tiara in buff and red. *Tilaka*, black with red flames; flesh, pink; eyes, downcast; nose, pointed. Halo, shaded grey, bordered red with black and white dividing lines; band of buff and apple-green above. Lower part of face missing; all outlines black. Fibrous surface.

Height $7\frac{1}{2}$ ins. Width $7\frac{1}{2}$ ins.

M. C. III. 08.

Fragment of figure subject. Two hands held in front of figure, the left placed lightly over the right in easy pose. Lines of drapery behind. Traces of red, green, buff and white. Outlines, black and heavy. Surface fibrous.

Height $4\frac{3}{4}$ ins. Width $4\frac{3}{4}$ ins.

M. C. III. 015.

Fragment showing L.p. portion of emerald-green nimbus bordered buff, red and buff; with knotted white, green and pink hair-ribbons, tresses of hair and gilded ornaments on left side of head of figure, of which left shoulder is also present against a grey halo, bordered with red and white (probably original colour has disappeared). Beginning of another halo to R.p., the spandrel between being red-brown with coarse floral enrichment. Surface and backing, same as other M. C. III, specimens. Bold work.

Height 11 ins. Width $10\frac{1}{2}$ ins.

M. C. III. 017.

Fragment of group of figures, showing parts of red and white halo borders, drapery and left lower angle of cheek of figure to R.p., on green ground, with small shaven head appearing from behind. Bold work. Surface and backing same as other M. C. III. specimens.

Height $5\frac{1}{2}$ ins. Width $4\frac{1}{2}$ ins.

M. C. IV. 01, 010, 011, 012, 020.

Fragments of floral border of long lily-like stems and leaves with red star-shaped flowers roughly painted on white ground.

Joined, length 1 ft. 10 ins. Width 6 ins.

M. C. IV. 03.

Fragment showing upper part of Bodhisattva face to front, with half-closed oblique eyes delicately drawn, black festooned hair and *mukūṭa* with red jewels.

Height $2\frac{1}{2}$ ins. Width $2\frac{3}{4}$ ins.

M. C. IV. 07, 015, 016, 017, 019.

Fragments showing two Bodhisattvas seated three-quarters to L.p. and R.p. respectively against architectural background in perspective; square window behind each figure, showing thickness of wall, shaded with grey and red curtains hanging at upper part. Wall, green with red vertical bands beside windows; frieze of roundels (ends of roof tiles) in black outline on green, grey shingled or tiled roof, above which green coping-stones and pink background, spotted red.

Both figures have high coiffure fastened by elaborate *mukūṭa* and white bands knotted and draped; long tresses of black hair round shoulders; necklace, massive carcanet with three large circular paterae on breast; armlets, bracelets and elaborate draperies similar to those of the Ch.¹ Bodhisattvas including long animated red stoles; Chinese faces; narrow waists. Work good and showing Chinese influence in freedom of design and drawing. Contour lines, red and black.

Height $10\frac{1}{2}$ ins. Width 1 ft. $4\frac{1}{2}$ ins.

M. C. IV. 05, 06, 09.

Fragments of drapery-detail in white, red, grey; shaded; of same type as M. C. IV. 07 etc., to which they probably belong. Good work.

Height (05) $4\frac{1}{2}$ ins. (06) 4 ins. (09) 4 ins. Width (05) $4\frac{1}{4}$ ins. (06) 6 ins. (09) 5 ins.

Mi. 0013.

Fragment showing floral ornament in shaded pink, green, dark red-brown and pale buff with band of black beside it. Contours, black. Much scaled off. *Intonaco* contains fine fibre (hemp?).

Height $4\frac{1}{4}$ ins. Width $3\frac{3}{4}$ ins.

Mi. 0014.

Fragment showing upper half of a figure facing three-quarters to L.p., the right hand raised to breast level in teaching pose. The left arm appears to be extended stiffly downwards across body and a red stole crosses it above elbow. Round neck, a broad yellow collar on which are black patches. On right upper arm is a roughly drawn armlet in black with red showing through. On breast, a rough floral device in black and red. Below collar, a row of red (?) dots outlined

¹ Ch=Chien-fo-tung. See Stein, *Serindia*, Vol. II, pp. 937—1088.

black. Face, coarse and shaded with dark pink. Body-garment, dirty white. All very rough, abraded and faded. Upper part of head and left eye missing.

Height 10 ins. Width $5\frac{1}{4}$ ins.

Toy. 067.

Fragment broken into five pieces. Below, on white (?) ground, head of a Buddha figure against a white nimbus with red and pink-bordered vesica, extending downwards from behind. Above, a panelled treatment bordered in red, outlined with black and white, on a light ground. Discoloured by damp, and rotten.

Height $10\frac{1}{2}$ ins. Width 1 ft. 2 ins.

Toy. IV. ii. 01.

Fragment showing upper part of *dhvāja* or victorious banner, a symbol of Kuvera. At top of banner, a yellow knob; below, a flounce of green cloth from beneath which issues a dark red flounce. Background, dark blue; abraded.

Height 4 ins. Width 6 ins.

Toy. IV. ii. 02.

Fragment showing straight gilded band, with blue ground on one side and pale green on the other.

Height $4\frac{3}{8}$ ins. Width 4 ins.

Toy. IV. ii. 03.

Fragment showing buff object near one edge with detail in raised-gold. At opposite edge, an object in the form of calf and back of knee, deep crimson, with a small patch of same colour near. Background, dark blue-grey. Colours, mixed with some strong medium giving a quasi lac-like surface.

Height $2\frac{1}{2}$ ins. Width 3 ins.

Toy. IV. ii. 04.

Fragment showing floral pattern on white ground. Near one edge, a patch of green, with dark red rosette in profile, bordered white and with dark spots on red. Near opposite edge, an elongated bud in shaded grey, on grey-black stem. Outlines black.

Height $2\frac{3}{4}$ ins. Width $1\frac{1}{2}$ ins.

Toy. IV. ii. 05.

Fragment, probably belonging to 03 but not joining. Same crimson colour suggesting parts of two legs, with additional bands. Between bands and 'legs,' pale yellow-green which also occurs in front of 'legs.' Remainder of background, dark blue.

Height $1\frac{7}{8}$ ins. Width $1\frac{3}{4}$ ins.

Toy. IV. ii. 06.

Fragment showing right hand grasping sword with raised-gold handle, on dark pink ground. At wrist, raised-gold bangle. Lower part of hand and wrist missing. To R.p. of hand, a mass of emerald-green drapery (?). Hand, flesh colour; sword, white, shaded with pale grey.

Height $3\frac{5}{8}$ ins. Width $2\frac{1}{2}$ ins.

Toy. IV. ii. 0106.

Fragment showing head three-quarters to R.p. Flesh, discoloured. Hair, short, black, rather wavy towards nape of neck. Eyes, straight, wide open, irids placed centrally showing white all round, giving startled or alert expression. Eyebrows, high, uplifted, sharply arched. Nose, narrow, long, tip drooping well below nostril. Lips, bright pink. In ear, a large circular boss of two concentric raised (relief) lines, gilded. Nimbus has grey-buff field surrounded by same colour. Background, fine rich red. All outlines and contours, black. Rough work.

Height 4 ins. Width $4\frac{1}{4}$ ins.

Toy. IV. ii. 0107.

Fragment showing head three-quarters to R.p. Flesh, grey, shaded (perhaps oxidised). Hair, cut in two clean curves over temples meeting in centre point. Large top-knot. Eyes, downcast. Eyebrow, as 0106. Mouth, smiling, lips, bright pink. Nose, as 0106. Ear-ring, as 0106. Nimbus, white. Background, bright red. Outlines, black.

Height $3\frac{1}{4}$ ins. Width $3\frac{5}{8}$ ins.

Toy. IV. v. 09.

Fragment showing lower part of seated Buddha figure, similar to Toy. IV. v. 08. Colouring, same, excepting flesh of hands, pink, and second surrounding line of halo, grey-green.

Height $7\frac{3}{4}$ ins. Width 11 ins.

Toy. IV. v. 010.

Fragment showing probably left thigh of seated figure covered with many-folded drapery, buff with brown-pink folds giving appearance of being banded alternate buff and buff-pink. Small patch of green (tunic ?) at top of thigh. Dark blue stole (?) along upper line of thigh and large band of pleated blue drapery, detached. Contours, black. Background, rich dark red.

Height $4\frac{1}{4}$ ins. Width $3\frac{1}{4}$ ins.

Toy. IV. v. 011.

Fragment showing border decoration. Between two dark red-brown bands, one having an inner white edge, a broad leaf with scalloped edges. Down centre runs a white line knotted near one end and where it throws out two branches right and left which divide leaf from next repeat. Half leaf blue and the other dark brown-pink, both with white edges. Next repeat has colours reversed so that the brown-pink half is contiguous with the blue of the first and the blue half to the brown-pink of the first. The same "repeat" continues at opposite end. All outlines, black. Rough work.

Height 3 ins. Width $4\frac{3}{4}$ ins.

Toy. VI. 01.

Fragment showing lotus border similar to vi. 021 but no buff on petals. Pale buff below, emerald green and red above. A black and a grey line at extreme L.p.

Height $6\frac{1}{4}$ ins. Width $4\frac{3}{4}$ ins.

Toy. VI. 03.

Fragment showing part of R.p. side of cheek, shoulder and neck of figure (Hāritī ?) with lower part of nude child sitting astride shoulder, right hand outstretched touching hair at side of face, covering ear. Flesh, pink outlined red ; hair, black. See also VI. 051.

Height $2\frac{3}{4}$ ins Width $3\frac{3}{4}$ ins.

Toy. VI. 04.

Fragment probably similar to VI. 021 but blackened by smoke or fire. Above lotus petals, part of pavement of uncertain colour, lined with red. From this, a right foot, pale pink, points downwards, across lotus petals.

Height $3\frac{1}{2}$ ins. Width 4 ins.

Toy. VI. 05.

Fragment showing part of elaborate tiara in pale yellow outlines ; red against white nimbus with faint grey ring near outer edge, bordered red, surrounded by heavy black outer border. Above, small segment of another black circle (?) ; this and the first, joined by short, straight, thick black line, the spandrel enclosed being red. A patch of black at R.p. edge of fragment. To R.p. of nimbus, buff with elliptical spots in red.

Height $4\frac{1}{4}$ ins. Width $4\frac{1}{4}$ ins.

Toy. VI. 06.

Fragment showing front of body and part of both forearms of figure with hands together in supplication. Head and hands missing. Drapery, roughly indicated by red lines over buff, suggests a three-quarter-length coat ; edges of skirt in front project forward, giving a concave line to front of figure from breast downwards. Heavy bangles on wrists, all outlined red. Background, discoloured to black.

Height $4\frac{1}{4}$ ins. Width $3\frac{3}{4}$ ins.

Toy. VI. 07.

Fragment showing part of R.p. side of face. Flesh, pink. Hair, black, surmounted by tiara. Thorn-like edging to hair at forehead. Ear, long and pointed slightly at top ; ear ornaments. Eyebrows, in two lines, red and black. Field of nimbus, emerald-green, nearly all rubbed off. Border of nimbus, dark green (?).

Height 3 ins. Width 3 ins.

Toy. VI. 08.

Fragment showing to L.p. two (?) hands together, fingers very long and slender, nails long (Chinese). Below hands and perhaps held by them, a rich tassel with yellow (metal) cap and end. Tassel, yellow (?), shaded grey and outlined red. To R.p. of this, a pinkish mass crossed with red lines as a cheek. Background, green (faded).

Height 4 ins. Width 3 ins.

Toy. VI. 09.

Fragment showing part of forehead, black hair and elaborate yellow tiara, against green nimbus bordered with dark red ; black outside. Abraded.

Height $3\frac{1}{2}$ ins. Width $3\frac{1}{2}$ ins.

Toy. VI. 010.

Fragment showing, on lower half, bust and arms of female figure three-quarters to R.p. Necklace and bracelets, yellow ; robe, red ; full breasts, blue ; stole across chest, pink. Hands together raised as though in adoration or presenting some object but all badly abraded. Above right shoulder, part of pink object, perhaps edge of nimbus. Broken away at all sides.

Height 6 ins. Width $7\frac{1}{4}$ ins.

Toy. VI. 011.

Fragment showing base of neck, breast and part of hands of figure. Very sketchy and abraded. Round-necked border of garment, edged with overhanging lotus petals below which a row of ring-dots.

Hands confused ; both grey sketch-lines and red final lines visible. Both appear to be right hands, one partly over-lapping the other. The nearer is in the position of showing the palm and having the thumb upward touching tip of forefinger, the thumb directed towards R.p. ; the other in *abhaya-mudrā*.

Height $3\frac{1}{8}$ ins. Width $4\frac{1}{4}$ ins.

Toy. VI. 012, 018, 019, 028, 037, 038, 042, 044, 047, 054, 077, 078.

Fragments from background painted with flamboyant scroll-work outlined with red-brown and tinted with green, blue, pink, etc. On 042, a portion of red drapery. Damaged by fire or damp in places.

Gr. fr. (042). Height $7\frac{1}{2}$ ins. Width 4 ins.

Toy. VI. 013.

Fragment in two pieces, showing left hand of a seated warrior (?) figure, resting on his thigh, near knee. The arm (missing) would be akimbo and the long delicate fingers of the hand are directed inwards, towards body. The wrist shows a quilted sleeve and behind it is the end of a pinkish-buff cape (?). Probably from ceiling below dome Toy. VI. 0272.

Height $5\frac{1}{4}$ ins. Width 1 ft.

Toy. VI. 014.

Fragment with one incomplete line of Chinese characters in black on grey ground. A band of black to L.p.

Height 4 ins. Width $2\frac{1}{2}$ ins.

Toy. VI. 015, 032, 035.

Fragments showing horizontal pale buff band, c. 2 ins. wide running through the three fragments, divided by vertical double lines of grey into sections of varying length. In each section an inscription in Brahmi characters roughly written in grey. Above buff band, a pavement (?), yellow on 035 and half of 015, outlined red with inner line border also red ; on remaining half of 015 and on 032, dark grey or black.

There appear to be the lower portions of kneeling or standing figures on pavement to extreme L.p. of 032. 035 shows a robe figured with clouds and flying birds ; adjoining, a pink robe with rosettes in blue outline. To R.p. of 015, lower edge of red robe, with foot in black shoe, behind which dark grey or blue robe without pattern, or perhaps with flying birds. To L.p. a foot in black shoe.

Below inscribed band, on 015, top of round pointed grey hat (?) with pink lotus to L.p. On 032, shaven head of monk, blue, with pink forehead and black eyebrows. All below, missing. To R.p., a pink lotus bud. Combined length of the three fragments (which do not join) 1 ft. 6 ins. Gr. height (015) $5\frac{3}{4}$ ins.

Toy. VI. 016, 017.

Fragment in two pieces showing breast, part of left arm and hand and part of biceps of right arm ; nude excepting necklace with jewel, armlets and bracelets. Left arm and hand in *abhaya-mudrā*, but the two first fingers unusually widely spread. At base of neck, a black band-like

mass, not understood. Background, visible only between arms and body, green. Flesh, pink outlined red. Ornaments, yellow. Broken away on all sides. Colours well preserved.

Height 5 ins. Width $8\frac{3}{4}$ ins.

Toy. VI. 020.

Fragment with pink ground on which, a spot pattern. One spot is a trefoil of leaf-shapes in buff, with green markings and a kind of elliptical wing to R.p. in gold. L.p. side missing. To lower R.p. of spot, a circular spot, buff with green markings. To R.p. a patch of gold and buff, probably part of spot similar to first. Below, a white band with patch of green.

Height $2\frac{3}{8}$ ins. Width $1\frac{1}{4}$ ins.

Toy. VI. 021.

Fragment showing straight border of curved, blunt lotus petals (*padmāsana* ?) between two yellow bands outlined red, with centre red line along each band. Petals, white-bordered, buff centres, shaded grey, outlined black. Above, two vertical broad bands, dark red to L.p., grey to R.p., divided by vertical yellow band with centre red line. To extreme L. p. a foot pointing straight down and showing sole, pink, outlined red. To R.p. part of other foot (?) slightly sloping to R. p. ; toes missing. Broken away on all sides.

Height 4 ins. Width 4 ins.

Toy. VI. 023.

Fragment, probably part of lion-figured tunic as in 02, etc. Much abraded.

Height $2\frac{1}{4}$ ins. Width 1 in.

Toy. VI. 024.

Fragment on brick-like fragment of clay, showing painted surfaces on three sides. Front face shows a medallion two and five-eighths inches diameter encircled by yellow band. Within this, a device too damaged to make out but revealing fragments of floral detail in yellow, outlined with fine black lines. Centre mass seems to have been mainly red-brown.

About one inch to one side, the beginning of a second medallion (?). Ground outside medallion, buff or yellow with border at the three intact edges of brick, buff, about three-eighths of an inch wide. The three other surfaces, defaced and broken away towards back.

Height 5 ins. Width $4\frac{1}{8}$ ins. Gr. thickness $2\frac{3}{8}$ ins.

Toy. VI. 025, 072.

Fragment showing parts of two figures, buff with sketchy black contour, lines, in pose similar to those on Toy. VI. 066¹, etc. 025 shows the two hands grasping the lotus stem. 072 shows the drapery of the centre of the figure.

Height (025) $4\frac{1}{2}$ ins. (072) $4\frac{7}{8}$ ins. Width (025) $3\frac{3}{4}$ ins. (072) $3\frac{1}{2}$ ins.

Toy. VI. 026.

Fragment showing part of lower leg and foot of figure. Foot, outstretched and sole upturned as in 'locked' pose of seated figure. Dark grey drapery over leg to ankle. Background, red with small pale pink patch above (part of other foot ?).

Height $3\frac{1}{4}$ ins. Width 3 ins.

Toy. VI. 027, 036, 043, 046, 048, 060, 063, 067, 079.

Fragments, all abraded, damaged by smoke or damp and unintelligible.

Gr. fr. Height $3\frac{1}{2}$ ins. Width 3 ins.

Toy. VI. 029.

Fragment with four incomplete lines of well-written Uigur characters in black on white ground.

Height $4\frac{1}{2}$ ins. Width $2\frac{1}{2}$ ins.

Toy. VI. 030.

Fragment with one incomplete line of Brahmi (?) characters in black on white ground ; red band at one edge.

Height $2\frac{3}{4}$ ins. Width $4\frac{3}{4}$ ins.

Toy. VI. 031.

Fragment with crudely written Brahmi characters in black on white ground.

Height 2 ins. Width $4\frac{1}{2}$ ins.

Toy. VI. 033.

Fragment with two incomplete lines of Uigur characters in faded black on white ground.

Height 5 ins. Width $2\frac{3}{4}$ ins.

Toy. VI. 034.

Fragment showing at one edge part of forearm with bangles. At opposite edge, pale buff or pink drapery (?). Background, a broad band of white, with half crescent in grey at one side ; band of grey, outlined black (stole ?), at other. Above (?) a red band with orange-yellow border next white, divided by red line ; below (?), black. Flesh, outlined pink ; drapery, outlined red and shaded with grey. Damaged by smoke at one edge.

Height $4\frac{3}{8}$ ins. Width $3\frac{1}{2}$ ins.

Toy. VI. 039.

Fragment with two incomplete lines of Brahmi (?) characters in black on white ground. Part of red band with black edge above.

Height $1\frac{3}{4}$ ins. Width $2\frac{3}{4}$ ins.

Toy. VI. 040.

Fragment showing curved denticular ornament with two large pearls in centre ; surmounted by horizontal yellow ring in perspective, to R.p. of which, long radiating round-ended petals. Black ground (hair). Probably part of tiara. (*cf.* VI 061).

Height 2 ins. Width 3 ins.

Toy. VI. 041.

Fragment showing part of pink lotus ornament with red outlines and a narrow band dividing it from red ground, with black berries or jewels, outlined white.

Height $2\frac{1}{4}$ ins. Width $2\frac{1}{8}$ ins.

Toy. VI. 045.

Fragment showing part of rosette formed of buff disc with central ring and ring border shaded grey; outside this, a border of touching, enclosed palmettes, voluted side outwards. Background, mottled grey on which traces of outlined detail.

Height $2\frac{1}{4}$ ins. Width $1\frac{3}{4}$ ins.

Toy. VI. 049.

Fragment with mutilated Brahmi (?) characters in black on white ground. To one side, part of curved white band outlined black. Background, black.

Height 3 ins. Width $2\frac{1}{2}$ ins.

Toy. VI. 050.

Fragment showing part of white rosette jewel behind which, chocolate-coloured flame-like tongues. Above and adjoining, a brown mass on which, scrolls, also brown. To one side, a bulbous shape in brick red (drapery?); remaining surface, bright blue with black lines. Part of head-dress (?).

Height $4\frac{1}{2}$ ins. Width $3\frac{1}{4}$ ins.

Toy. VI. 051.

Fragment showing head of child, shaven except for two short leaf-shaped locks over forehead. Left arm upraised against black hair (?) of head of Hariti (?). Nimbus of large head, white, bordered red and black, outside. Whole of Hariti (?) head absent, except black band of hair. Probably part of VI. 03.

Height $2\frac{1}{2}$ ins. Width $2\frac{1}{2}$ ins.

Toy. VI. 052.

Fragment showing R.p. side of face, three-quarters life-size, with short-cropped black hair and elongated ear. Mouth and left side of face missing. Flesh, pink. Contour lines, red.

Black is curiously introduced, generally where high-lights occur, *e.g.*, a broad line between upper and lower contours of upper eyelid; down length of nose; in "white" of eye. This may be a white or other light colour, oxidised to black. (For other examples of this treatment see VI. 065. etc.).

Height $4\frac{1}{2}$ ins. Width 4 ins.

Toy. VI. 057.

Fragment showing face three-quarters to R.p., c. one-third life-size. Treatment as VI. 052. L.p. side beyond left eye, missing. Tiara and ear ornaments. Nimbus with white field and broad grey and black surrounding bands. Abraded.

Height 3 ins. Width $3\frac{1}{2}$ ins.

Toy. VI. 058.

Fragment showing bands of white drapery (?) ornamented with imbrications outlined red. Also bands of simple line scrolls; indeterminate. Much defaced.

Height $4\frac{1}{4}$ ins. Width $4\frac{1}{4}$ ins.

Toy. VI. 059.

Fragment showing red sleeve (?) with black contours, banded with yellow, outlined red, one of the bands terminating in a yellow flower-like boss. Defaced and damaged by smoke (?). Probably part of Lokapāla's dress.

Height 6 ins. Width 3 ins.

Toy. VI. 061.

Fragment showing elliptical jewel in top of tiara, supported on crescent-shaped leaves and with jewels and flower below and to R.p. Black hair in high backward-thrown mass. Nimbus, white with grey band and red and grey bands outside. Ground, yellow-buff. Part of second nimbus to L.p.; outer band. pink-buff within which, grey. Damaged at lower edge by smoke. (cf. VI. 040.)

Height $2\frac{1}{2}$ ins. Width 7 ins.

Toy. VI. 062.

Fragment showing part of edge of nimbus (?). Grey field, white border, outlined black. Outside on grey ground, a marbled or perhaps originally, rainbow effect, in black. All colours affected by smoke and probably completely changed.

Height $3\frac{1}{8}$ ins. Width $2\frac{5}{8}$ ins.

Toy. VI. 064.

Fragment showing portion of R.p. side of nimbus with green field surrounded by crimson, pale buff and salmon-buff bands, all outlined grey. Against field to extreme L.p. of fragment, a circular buff jewel of tiara. Ground, pinkish-buff; on this above, a volute in black outline and below, a fat claw-like scroll, tinted grey with wrinkles on its inner curve.

Height $2\frac{3}{4}$ ins. Width 6 ins.

Toy. VI. 065.

Fragment showing part of two heads three-quarters life-size. To R.p., left eye, brow and part of nose; treatment as VI. 052. Field of nimbus, red surrounded by grey band and broad salmon-pink band outlined red. Background, emerald-green. To L.p., right ear and part of cheek; black hair.

Height 3 ins. Width $6\frac{3}{4}$ ins.

Toy. VI. 069.

Fragment showing portion of two standing figures three-quarters to R.p. Left hands carry bowl against breast, right hands raised and held out from elbow grasping some thin object (lotus stem?). Heads of Chinese shape, ears long; hair with *uśnīśa*, a solid pale grey mass, like cap. Robe and nimbus of L.p. figure, vermilion; R.p. figure damaged by smoke. Bowl, black. Background, light. Lower part of both figures missing and all L.p. side of figure to L.p. Faded and discoloured.

Height 6 ins. Width $6\frac{1}{4}$ ins.

Toy. VI. 070.

Fragment showing part of life-size left hand, with yellow double-band ring on little finger. Back of hand presented. Background of partly discoloured yellow and white bands with black and red outlines.

Height 3 ins. Width $3\frac{3}{8}$ ins.

Toy. VI. 071.

Fragment with four incomplete lines of Uigur characters in black on white ground.

Height $3\frac{1}{2}$ ins. Width $3\frac{1}{2}$ ins.

Toy. VI. 075.

Fragment with red ground, showing traces of white drapery (?) shaded grey at one side and curved green band at another.

Height $2\frac{1}{4}$ ins. Width $2\frac{5}{8}$ ins.

Toy. VI. 076.

Fragment showing on white ground a few very crude Brahmi (?) characters in grey ; and a band of dark brown at one edge.

Height $2\frac{3}{8}$ ins. Width $2\frac{1}{4}$ ins.

Toy. VI. 080.

Fragment showing part of top of head and nimbus. Hair, bushy but close to head, parted slightly over centre of forehead ; lined black, with small thorn-like points of black round edges next forehead. Face, missing. Above centre is part of grey disc (?) Background, red. Field of nimbus, emerald-green, nearly all rubbed off. Border, red surrounded by outer border, light blue. For 'thorn' edge to hair, cf. VI. 07.

Height 3 ins. Width $3\frac{1}{2}$ ins.

Toy. VI. 081.

Fragment showing curved bands, outer red, next white, then red. Probably part of nimbus.

Height $2\frac{3}{8}$ ins. Width $2\frac{1}{2}$ ins.

Toy. VI. 091.

Fragment with traces of Brahmi characters and black band above, probably part of Toy. VI. 016, etc. Abraded.

Height $1\frac{1}{2}$ ins. Width $1\frac{3}{8}$ ins.

Toy. VI. 092.

Fragment showing curved green band on chocolate background.

Height 3 ins. Width 3 ins.

Toy. VI. 093, 094.

Fragments showing a curved band of pink with black outline against a white ground. Size of the two pieces together :

Height $5\frac{3}{4}$ ins. Width $2\frac{1}{8}$ ins.

Toy. VI. 095.

Fragment showing faintly ornamented details of scrolls and large petal-bordered jewel (?). All in red outline with traces of blue and brown-red. Part of tiara (?).

Height 3 ins. Width 3 ins.

Toy. VI. 096, 0103, 0104.

Fragments too abraded to be intelligible.

Gr. fr. (096) Height 4 ins. Width $1\frac{5}{8}$ ins.

Toy. VI. 097.

Fragment showing part of pink disc with black outline and an inner line parallel to it. A series of straight lines on buff proceed from the edges of disc. Background, light blue.

Height 2 ins. Width $1\frac{1}{2}$ ins.

Toy. VI. 098.

Fragment showing ornamental details consisting of three kilt-like shapes against black, with broad white edges, black within and outlined red. Band of red cross-hatching on white. Black sleeve-shaped object at one edge with 'cuff' (?) of buff scallops. White background with red linear markings. Much abraded.

Height $2\frac{1}{2}$ ins. Width 5 ins.

Toy. VI. 099.

Fragment showing on white ground lower part of black, three-legged caldron. Small piece of black at lower edge.

Height $3\frac{3}{8}$ ins. Width 5 ins.

Toy. VI. 0100.

Fragment showing a hand and a background of a pink, a grey and a buff band. Very abraded.

Height $2\frac{1}{2}$ ins. Width $1\frac{3}{4}$ ins.

Toy. VI. 0102.

Fragment showing elbow, upper arm and part of forearm of figure, against a background of faded green with a few black markings. Crimson near one edge.

Height $2\frac{5}{8}$ ins. Width $2\frac{1}{8}$ ins.

Toy. VI. 0105. (Probably fragment of Dome, Toy. VI. 0272.)

Fragment showing R.p. side of seated figure on pale pink lotus outlined red. Figure sits cross-legged, full-face, with right arm bent at elbow, the hand (missing) raised to breast. Flesh dark. Round body are white "*upavita*" and loin-cloth. Skirt, dark brick-red. A dark red-brown stole floats downwards and outwards from pit of elbow. Foot, bare. Bangle, dark red-brown. A green band runs behind lotus and below this a dark red band. Where this dark red occurs the surface contour seems to turn inwards slightly—a sort of chamfer or beginning of a second curve to roof below dome. Background white. It is probably part of one of the figures from lowest ring of dome. Surface abraded and rather faded and discoloured.

Height $8\frac{3}{8}$ ins. Width $7\frac{1}{2}$ ins.

Toy. VI. 0106.

Fragment showing at one corner, dark brown-green drapery appearing as though covering folded leg (but not convincing), rising to encircling band of dark orange beyond which, more dark orange (waist?). Below, a pleat of light pinkish drapery lying along length of "thigh." Detached from this is corner of green lotus with light red band of drapery curving below and to side. All ground, deep rich red. Outlines black.

Height (?) $7\frac{1}{4}$ ins. Width $8\frac{1}{2}$ ins.

Toy. VI. 0107.

Fragment showing L.p. shoulder of figure and part of neck. Flesh, pale pink. Round neck are bands of bright red and a stole of same hangs behind arm and the same colour tunic, edged at neck, orange. Arm, brown with orange armband. On shoulder rests what appears to be a large round-headed buff mace, the stem of which crosses in front of neck to R.p. The mace-head has its lower part bowl-shaped with lines radiating upwards, petal-like, to three black encircling lines at "rim". Above, a rounded mass of imbrications. It seems to be surrounded by hair-like fringe. (Instead of a mace it may be a flower or an elaborate carcanet.) At upper

side of mace-head, a flower-like end of ear-ring. Behind mace-head is a patch of pale pink with edge scalloped petal-like, in black. All outlines, black. Background, rich dark red as Toy. VI. 0106.

Height 5 ins. Width 6 ins.

Toy. VI. 0108.

Fragment showing part of lower leg of figure, with quilted buff leg-guard covering shin, and white at back over calf. A fold of bright red drapery runs behind leg and projects on both sides. On background, parts of two oval objects, narrow end brown, broad end buff, with black line imbrications. Bright orange-red band round centre of each object. All outlines black. Background as Toy. VI. 0107.

Height $6\frac{1}{2}$ ins. Width $4\frac{1}{4}$ ins.

Toy. VI. 0109.

Fragment showing R.p. shoulder, part of neck and breast of figure facing three-quarters to L.p. Flesh, pale pink. Round neck is buff necklet consisting of a row of petal-shapes attached at upper ends to plain band. Outside petals is a row of pearls. Over shoulder and falling round base of neck, a light brown scarf. Gorget, grey. Sleeve, dark red-brown with white armlet. Behind shoulder, a mass of black wavy hair in which is a red jewel (?). Background, rich red. Outlines, red and black.

Height $5\frac{1}{2}$ ins. Width $4\frac{1}{2}$ ins.

Toy. VI. 0110.

Fragment showing at one side a band of pale pink covered with red-brown lattice lines. Upper edge, black, lower, dark red. Above upper edge is visible the lower ends of a row of vertical stripes alternately pink and grey, each pair separated from next pair by black line. Probably fringe or valance. Background below pink band, rich deep red.

Height $4\frac{3}{8}$ ins. Width $3\frac{1}{4}$ ins.

Toy. VI. 0111.

Fragment showing "mace-head" as on Toy. VI. 0107 but more carefully drawn. In this, the "basin" is buff and the imbricated upper part white. Above, to one side, is end of ear ornament and behind this and "mace-head" a mass of black hair. Above are perhaps traces of halo edge. Background, much abraded, is chocolate-brown with traces of blue (perhaps an under painting).

Height $4\frac{3}{4}$ ins. Width $3\frac{1}{2}$ ins.

Toy. VI. 0112.

Fragment showing part of armoured leg of figure, with quilted buff shin guard and calf covered with dull yellow drapery or leather. Breeches above, white. To R.p. of calf, a dark brown quilted patch. To L.p., buff and brown drapery and above, pale buff with dark red patch (background ?).

Height $4\frac{1}{2}$ ins. Width $3\frac{1}{2}$ ins.

Toy. VI. 0113.

Fragment showing part of upper left arm and breast of figure. Necklet of petals attached to plain band. Arm-drapery, red with buff armlet (similar to Toy. VI. 0109). To R.p. a green tunic and above, dark brown drapery from shoulder across breast. Contours, black and dark brown.

Height 5 ins. Width $3\frac{1}{4}$ ins.

Toy. VI. 0114.

Fragment showing part of dirty buff stole (?), contoured black, probably enveloping some part of body. Flesh (?) pink. Background, rich red.

Height $2\frac{3}{4}$ ins. Width $3\frac{1}{4}$ ins.

Toy. VI. 0115.

Fragment showing lower part of bodies of two standing figures in long Uigur robes. Each has black belt with five pendent straps of varying length and a black pouch, and above, a second body-band of pale brown with two long pendent straps passing under centre of black belt and continuing below it. Both robes seem to be in various tones of buff. Background between figures, greenish-buff. Abraded and cracked.

Height $4\frac{1}{4}$ ins. Width $5\frac{3}{8}$ ins.

Toy. VI. 0116.

Fragment showing lower part of two or more long Uigur robes. Two appear to be pale buff, each with two long narrow pendent bands hanging in front. Between these is a green space which may be another robe. On this are two light brown bands similar to the white ones. Above to L.p. are the lower parts of two very full sleeves probably falling from below folded hands. Between them at extreme top edge is a patch of brick red. The figures seem to be similar to those in Toy. VI. 066¹. etc.

Height $7\frac{1}{4}$ ins. Width $8\frac{3}{4}$ ins.

Toy. VI. 0117, 0118.

Fragments (joining) showing parts of long robes of two monk-like standing figures. Near upper centre is a forearm held vertically with hand up. (Hand missing). Over armpit falls drapery of robe and below elbow are more folds. To L.p. at extreme edge is lower line of face or upper edge of robe at neck. Robe is now white with traces of blue and green. To R.p. top is small part of wrist with bracelet of perhaps the second figure with drapery folds below, white, contoured brown. At bottom edge is top of dark brown nimbus (?).

Height $10\frac{3}{4}$ ins. Width 8 ins.

Toy. VI. 0119.

Fragment showing upper part of standing figure in long pink-buff robe with long *revers* at the long V-neck. Round waist and at cuff, dull light brown. Left hand is against body grasping stem (?) which runs up to R.p. Over left shoulder, a brown cloak (?). Lower part of face visible, all above mouth missing. Badly abraded and discoloured.

Height $6\frac{1}{2}$ ins. Width 4 ins.

Toy. VI. 0120.

Fragment showing white drapery of robe, white, shaded light blue, contoured black. To R.p. is part of a hand (?), pink, outlined red. To L.p. small piece of red-brown drapery and whitish patch outside.

Height 6 ins. Width 5 ins.

Toy. VI. 0121.

Fragment showing right hand of figure grasping green stem held against blue robe. At back line of robe is pink-buff drapery with brown along its outer edge. To extreme L.p. patches of mottled mauve. brown and white. Badly abraded.

Height $4\frac{3}{4}$ ins. Width $4\frac{3}{4}$ ins.

¹ No. 23 Case A Room III.

Toy. VI. 0122.

Fragment showing to one side part of pink arm outlined red. Beside arm, a piece of dull blue drapery, contoured black and further along, a band of light brown, contoured brown, probably lining of blue. Against this, a patch of pink (flesh ?), perhaps neck.

Height $3\frac{3}{4}$ ins. Width $3\frac{1}{2}$ ins.

Toy. VI. 0123.

Fragment showing white drapery contoured black, figured with cloudy patches of pale blue. (cf. VI. 0170, 0197, 0198 and 0261).

Height 3 ins. Width $2\frac{1}{4}$ ins.

Toy. VI. 0124.

Fragment showing sketchily drawn part of buff drapery over knees of seated Buddha figure similar to Toy. VI. v. 09 but rather smaller scale. Near edge, a small overlap, orange. Outside this, dark red.

Height $2\frac{7}{8}$ ins. Width $2\frac{3}{4}$ ins.

Toy. VI. 0125.

Fragment showing upper teeth and nose of lion-like head with dark chocolate beard. Face, buff, shaded red. Teeth, white shaded grey, outlined red-brown. Beard, outlined black. Probably part of warrior's costume. On background, a band of bright red, outlined brown with brown line running through centre. Below, buff. Above, pink.

Height $2\frac{1}{4}$ ins. Width 2 ins.

Toy. VI. 0126.

Fragment showing corner of white robe with pink drapery to R.p. and buff to L.p. On buff are drawn parts of a flower and below is part of a winged (?) lion on red ground as on Toy. VI. 068 etc. Contours, black.

Height $2\frac{1}{8}$ ins. Width $2\frac{1}{8}$ ins.

Toy. VI. 0127.

Fragment showing large patch of rich blue drapery figured with buff (faded) flying birds. Beside, a pleat of dark red drapery and next to that a patch of buff. All contours, black. Abraded and cracked.

Height $2\frac{3}{4}$ ins. Width $3\frac{1}{4}$ ins.

Toy. VI. 0130.

Fragment showing part of breast of Dēvata with both hands placed wrist to wrist and turned back away from each other, the thumb and forefinger of each placed tip to tip (*dharmacakra* ?). Round left wrist is a bangle. Outlines, red. To L.p. of breast, dark red drapery falling from shoulder, contoured black. Traces of grey line of first drawing of right hand, afterwards altered.

Height $3\frac{3}{4}$ ins. Width $5\frac{1}{2}$ ins.

Toy. VI. 0131.

Fragment showing part of breast, right shoulder and two forearms outstretched to R.p. holding shallow dish containing pink lotus with high green centre surrounded by orange flames. Small part of necklet visible. Part of stole, discoloured, passes from between breast and arm and curves upward outside shoulder. Flesh, pale pink slightly shaded. All outlines, black. Bangles and dish, buff. Background, dark rich red.

Height $4\frac{1}{4}$ ins. Width $6\frac{1}{2}$ ins.

Toy. VI. 0132.

Fragment showing right arm of figure with armlet and one forearm of a second figure. This forearm has close-fitting, wrinkled, pale blue sleeve to wrist. On wrist, two bangles. Flesh, pink. Body drapery of first figure, red-brown, bordered yellow-brown with pale blue stole falling outwards from shoulder. Armlet, a white lotus jewel on plain double band. A patch of bright green (abraded) appears near wrist. Outlines, black and red-brown.

Height $4\frac{3}{4}$ ins. Width $6\frac{1}{4}$ ins.

Toy. VI. 0133.

Fragment showing wrist and part of right hand of figure, blue, with two white bangles. Pattern of bangles is like a row of short broad-tipped petals held at their base by a plain band. (This is the type common to most of the Toy. VI. fragments). Most of hand, missing. At underside of wrist is a curved black patch, probably top of head of monk. Above wrist, background buff with red-brown contour lines, perhaps drapery. On this is a patch of blue near lower bangle. Towards upper end of arm, a curved brown patch outlined red-brown. On this patch is a curved band of dark green. Abraded. All outlines red-brown.

Height 3 ins. Width $4\frac{3}{8}$ ins.

Toy. VI. 0134.

Fragment showing right wrist and part of two hands probably folded in prayer, *abhaya-mudrā*. On wrist, two bangles as Toy. VI. 0133. Flesh, pale pink. Behind hands is perhaps neck, pale pink, with short buff band crossing between hands. At one side, a dark brown patch striped with grey-blue. Abraded.

Height $4\frac{5}{8}$ ins. Width 3 ins.

Toy. VI. 0135.

Fragment showing part of right arm of figure with one bangle at wrist. Other bangle and hand missing. Upper arm has tight red sleeve over which an armlet, buff. Forearm seems to have close-fitting white sleeve shaded grey. Wrist, pale pink. Below wrist, a pleat and a light red drapery with dark brown ground to R.p. of it. Below, a light green stole (badly abraded) crosses left to right. Below stole, dark brown and below that, three bands of the nimbus of another figure; upper band, light red, next, pale blue (abraded), next, light red. Contours, black and brown.

Height $7\frac{3}{4}$ ins. Width $2\frac{3}{8}$ ins.

Toy. VI. 0136.

Fragment showing pair of arms, *abhaya-mudrā*, with bangles and sleeves as Toy. VI. 0135. Between arms is red-brown background or drapery. Below is curved patch of light brown with mass of light green below and small patch of bright blue at lower edge of green. To L.p. is a tuft of brown hair or fur.

Height 5 ins. Width $2\frac{1}{2}$ ins.

Toy. VI. 0137.

Fragment showing shoe of warrior. The whole side of shoe as shown, has the form of half a closed palmette; the enclosing band running along edge of sole and turning up round heel, joins transverse bands at ankle. The inner edge of band curves towards instep and joins the voluted lower angle of acanthus leaf which covers the top of foot to toe, the mid-rib being the contour line of upper edge of foot as seen in profile. Inside background of palmette, black. Palmette and ankle bands, buff, outlined black. Behind and below foot is a broad white band, pale pink at one end. Behind heel, dark red-brown. All the rest of background is composed of brick red drapery.

Height $3\frac{5}{8}$ ins. Width $2\frac{1}{4}$ ins.

Toy. VI. 0138.

Fragment showing neck and left shoulder of figure with several hands in front of breast and shoulder. Neck, pale buff; necklet, consisting of a plain band to which are attached a row of enclosed palmettes touching each other. Round neck is a brown stole. Shoulder drapery, bright red. Hair, in wavy mass behind shoulder, black. Background to L.p., pale blue (abraded). Covering point of shoulder and all upper part of left arm is a pair of pink hands in *abhaya-mudrā*. To R.p. of these is a pale blue fist directed upwards. To R.p. is a pink hand grasping a pale buff rod. Between this and the blue fist are traces of blue which may be part of a second blue hand. Contours, various shades of red and red-brown.

Height $4\frac{1}{2}$ ins. Width 6 ins.

Toy. VI. 0139.

Fragment showing neck and right hand of figure. Neck and hand pink. Round neck, a necklet similar to that of Toy. VI. 0138, but with a row of small beads hanging to palmettes. Drapery round neck, light red. Hand placed in front of breast, open, with thumb well abducted. To L.p. traces of grey.

Height $3\frac{1}{2}$ ins. Width 4 ins.

Toy. VI. 0140.

Fragment showing part of pink forearms in *abhaya-mudrā* and part of bangle. Between arms is dark red-brown background. To L.p., a few drapery lines shaded grey and perhaps part of upper left arm. Badly abraded.

Height 3 ins. Width 3 ins.

Toy. VI. 0141.

Fragment showing part of wavy black hair masses behind shoulders of two figures. That to L.p. shows part of red right shoulder-drapery and two upraised fingers of the right hand. Part of nimbus shows a broad red-brown band with a blue band within.

That to R.p. is practically the same but shows the left shoulder and three fingers of the upraised left hand and a small corner of the outer edge of nimbus. Background, rich red.

Height $2\frac{1}{2}$ ins. Width 4 ins.

Toy. VI. 0142.

Fragment showing right shoulder and part of neck of figure with one upraised finger and perhaps thumb and downward bent other fingers of the right hand, near shoulder. Flesh, pink. Neck-cloth, rich brown. Robe, rich red. Necklet, a plain band with row of petals below. Patches of white and blue in front of neck, outlined red-brown. Hair, in wavy black mass behind shoulder. Ear-ring, a rosette with pendent bud, buff. Nimbus borders, inner, light blue, outer, red. Contours, red-brown.

Height $2\frac{3}{4}$ ins. Width $2\frac{1}{2}$ ins.

Toy. VI. 0143.

Fragment showing part of neck and left shoulder of figure with the ends of three upraised fingers of left hand near shoulder. Flesh, pale pink; robe, red with a white band divided into two and passing round neck and over shoulder. Hair, black (now grey), in mass behind shoulder. Background, abraded. Contours, grey and red.

Height $1\frac{1}{2}$ ins. Width $3\frac{3}{4}$ ins.

Toy. VI. 0146.

Fragment showing vertical band of buff edged with black with two lines of Chinese characters in black. To R.p., vertical bands, white, dull brown, buff. To L.p., buff with floral (?) pattern in red outline. Badly abraded.

Height $5\frac{1}{4}$ ins. Width 4 ins.

Toy. VI. 0147.

Fragment showing part of pink-buff vertical band with part of five (?) Chinese characters in black. To L.p., buff.

Height $3\frac{1}{2}$ ins. Width $2\frac{1}{2}$ ins.

Toy. VI. 0148.

Fragment showing to R.p., left side of forehead and left eye of shaven head and to L.p., right side of forehead of similar figure. Background, mottled greenish-buff. Above, on pink-buff ground, a few Brahmi characters.

Height $4\frac{5}{8}$ ins. Width 3 ins.

Toy. VI. 0149.

Fragment showing on white ground part of two lines of Brahmi characters in grey.

Height $2\frac{5}{8}$ ins. Width $4\frac{1}{4}$ ins.

Toy. VI. 0150.

Fragment as Toy. VI. 0149.

Height $3\frac{3}{4}$ ins. Width 3 ins.

Toy. VI. 0151.

Fragment showing a band of buff with two lines of Brahmi characters. At one side, a band of dull orange.

Height 2 ins. Width $3\frac{1}{4}$ ins.

Toy. VI. 0152.

Fragment showing on a white ground parts of three Brahmi characters. At side, a band of dark red.

Height 2 ins. Width 3 ins.

Toy. VI. 0153, 0154, 0155.

Fragments showing black or grey Brahmi characters on white ground. 0153 is composed of several pieces joined.

Height, 0153 $1\frac{1}{2}$ ins. 0154 $1\frac{1}{4}$ ins. 0155 $1\frac{1}{2}$ ins. Width, 0153 $3\frac{5}{8}$ ins. 0154 $2\frac{3}{8}$ ins. 0155 $1\frac{3}{4}$ ins.

Toy. VI. 0156.

Fragment showing on white ground part of three oblique rows of lotus-like flowers in profile. The centre row has three flowers shaded pink encircled by ring of buff and whorl of small green petals. The other two rows are brick-red encircled by buff and green. Of these two, the row to L.p. shows parts of two flowers and that to R.p., part of one. Above, a few grey Brahmi characters.

Height $8\frac{1}{4}$ ins. Width 7 ins.

Toy. VI. 0157, 0158, 0159.

Fragments showing on white or buff ground, lines of Uigur characters in black.

Height, 0157 $5\frac{3}{4}$ ins. 0158 4 ins. 0159 $2\frac{1}{4}$ ins. Width, 0157 $4\frac{1}{2}$ ins. 0158 $3\frac{1}{2}$ ins. 0159 $2\frac{3}{4}$ ins.

Toy. VI. 0160.

Fragment showing below a band of red-brown the two outer rings of a large nimbus, outer light red, inner grey. Against these rises the top of a rosette, white, outlined brown. Probably the front ornament of *mukūṭa*. Above red-brown band, white, on which, lower part of a few Brahmi characters.

Height 3 ins. Width $5\frac{1}{4}$ ins.

Toy. VI. 0161.

Fragment showing L.p. part of forehead and brow of figure with nimbus. Zones of nimbus, red-brown, grey and red-brown. Flesh, pale buff. Eyebrow and eye (?), outlined black and red-brown.

Height $3\frac{1}{2}$ ins. Width $3\frac{3}{8}$ ins.

Toy. VI. 0162.

Fragment showing R.p. side of upper part of face looking to L.p. Flesh, pale pink, contoured red. Details of face almost completely gone. Hair, black (faded) with edge against brow treated with upward curving points like a row of thorns. *Mukūṭa* buff. Nimbus, light buff surrounded by red-brown.

Height $4\frac{1}{4}$ ins. Width $4\frac{1}{4}$ ins.

Toy. VI. 0163.

Fragment from beside angle of wall, showing R.p. side of face with ear and part of shoulder of Dēvata looking to L.p. Flesh, pale pink, outlined red. Hair, as Toy. VI. 0162 but with cork-screw curl hanging in front of ear. *Mukūṭa* has a lower band of short, upright, blunt petals on a plain band. At centre, an elliptical bead upon which is one horn of a crescent (other missing). Rising from petal-band and curving to join top ornament above crescent is a quadrant band of petals, like first. Within quadrant, scroll work. Above quadrant where it joins centre, three narrow upward-growing petals. All in buff, outlined brown. Above and behind *mukūṭa*, top-knot. At lobe of ear, an ear-ring with rosette to which is hanging a large pearl with two small pearls between it and rosette. Drapery at neck, red-brown. Nimbus, white field surrounded by red-brown, blue, brown. Background, red.

Height 8 ins. Width $5\frac{3}{4}$ ins.

Toy. VI. 0164.

Fragment from beside angle of wall, showing L.p. side of face looking to R.p. Top, missing. Flesh, hair and ear-ring as Toy. VI. 0163. Necklace, composed of a plain band with closed palmettes below and a row of small beads below palmettes as Toy. VI. 0139. Carcanet, a plain band with band of blunt petals or dentils below and a rosette towards centre. Centre missing. Shoulder, white, with stole over it indicated by blue and black contour lines. Armlet, a double plain band with lotus jewel at outer side. Nimbus has grey field surrounded by deep red, grey-blue and light red. Background, deep red.

Height 9 ins. Width $5\frac{7}{8}$ ins.

Toy. VI. 0165.

Fragment showing L.p. side of face and shoulder of figure looking to R.p.; in several pieces which appear to have been wrongly assembled. Type, similar to Toy. VI. 0163 and 0164 but

very carelessly executed. Stole over shoulder, green. Robe, red-brown and light red. Nimbus, white, surrounded by red and white (?). Background, red. Badly abraded.

Height 6 ins. Width 6 ins.

Toy. VI. 0166.

Fragment showing R.p. side of head with ear and ear-ring. Similar to Toy. VI. 0163, etc. Very badly abraded.

Height $6\frac{3}{8}$ ins. Width $4\frac{3}{8}$ ins.

Toy. VI. 0167.

Fragment in two pieces, joined, showing face of Dēvata looking three-quarters to L.p. Same type as Toy. VI. 0163, etc. Eyes, small. Mouth and nose, abraded. Contours, black and red. Grey drapery falls from back of head and spreads out on each side of face. Nimbus has green field surrounded by dark red-brown, light blue and light red-brown. To L.p., another nimbus with same colouring excepting that field is white. The large pearl-drop from ear of second figure appears on this field. Background, rich red-brown.

Height 5 ins. Width $9\frac{1}{2}$ ins.

Toy. VI. 0168 a—e.

• Fragments showing black hair and portions of usual *mukutas*. (a) and (b) have nimbus with light blue field and red-brown border. (b) badly effaced by water. (e) shows part of ear-ring and right shoulder.

Height (a) $3\frac{1}{2}$ ins. (b) $4\frac{1}{8}$ ins. (c) $3\frac{1}{4}$ ins. (d) $1\frac{3}{4}$ ins. (e) $1\frac{3}{4}$ ins. Width (a) $3\frac{1}{8}$ ins. (b) $2\frac{7}{8}$ ins. (c) $1\frac{1}{2}$ ins. (d) $2\frac{1}{4}$ ins. (e) $1\frac{7}{8}$ ins.

Toy. VI. 0169.

Fragment showing part of L.p. side of face looking to L.p., with nimbus. Flesh, pale pink, contours, red, reinforced with black on eyebrow, edge of upper eyelid and side of forehead. Iris, black over red. Nimbus, field uncertain surrounded by white, red-brown and grey. Outside, red-brown (drapery ?).

Height $3\frac{1}{2}$ ins. Width $3\frac{1}{2}$ ins.

Toy. VI. 0170.

Fragment showing L.p. side of face and forehead. Flesh, as Toy. VI. 0169 but streak of brown down front of nose where high-light should be. No nimbus. Hair, short, black and angular. Beside face, light blue drapery and above this, pale buff drapery with cloudy pattern in pale blue similar to Toy. VI. 0123, 0197, 0198 and 0261. Drapery contours, black.

Height $3\frac{7}{8}$ ins. Width 4 ins.

Toy. VI. 0171.

Fragment showing lower part of face, looking to L.p. Flesh, pale pink; contours, red over grey. Mouth shows a confusion of lines, the final pink of lips almost gone. Necklet, plain band with closed palmettes below. Drapery over left shoulder, light brown. Carcanet (?) showing at shoulder, plain band with dentils below. Hair, black. Ear-ring (?) buff.

Height $2\frac{7}{8}$ ins. Width $3\frac{7}{8}$ ins.

Toy. VI. 0172.

Fragment showing face, left eye and upper part missing. Flesh, pale pink. Lips, brilliant red. Contours, red-brown. Streak down front of nose, on wing of left nostril, on upper eyelid

and on white of eye, grey-brown. Traces of first drawing in grey modified in the final lines. Dividing line between lips and lower edge of upper eyelid, black. Sienna shading above drooping eyelid. Hair, black. Necklet, plain band with dentils below, buff, and scrolls in red-brown hanging to them. Ear-ring, rosette, buff with two small pearls and one larger one below. Behind ear-ring a mass of abraded green, probably end of head-drapery. Nimbus has dull green field surrounded by white, brick-red, dull grey and light red-brown (cinnamon). Fairly well preserved.

Height 5 ins. Width $6\frac{1}{8}$ ins.

Toy. VI. 0173.

Fragment showing part of large rosette with horn-like projection from centre, part of *mukuta*. Nimbus has green field (abraded) surrounded by dark red-brown, blue and brown. Background, dull green.

Height 4 ins. Width 5 ins.

Toy. VI. 0174.

Fragment showing top of head of figure. Top-knot, black encircled by yellow band of two plain bands and dentils above. *Mukuta*, a plain band with bead in front surmounted by a crescent holding an elliptical rosette, all dull yellow. Nimbus has buff field surrounded by dark red-brown, white and red-brown. At R.p. side of rosette, a small patch of dull yellow with pale blue at its top edge. Above nimbus, dark red cloud-mass contoured red-brown. Background, dark red-brown. Some light patches above. Abraded in parts.

Height $4\frac{3}{8}$ ins. Width $3\frac{5}{8}$ ins.

Toy. VI. 0175.

Fragment badly abraded and part unintelligible. To L.p., lower part of right ear with rosette ear-ring and pendent pearl attached. Small portion of face next ear seems to be dull blue. At lower part of fragment, a part of brown zone of a nimbus. Remainder greenish-white with a few grey lines on it. Growing from ear seems to be either an animal's ear or a horn.

Height 4 ins. Width $3\frac{7}{8}$ ins.

Toy. VI. 0176.

Fragment showing angle of right cheek, lobe of ear, rosette ear-ring and light red drapery behind ear. Flesh, pink. Contours, red and black. Abraded.

Height $2\frac{1}{8}$ ins. Width $2\frac{3}{4}$ ins.

Toy. VI. 0177.

Fragment showing forehead and part of right eye of figure. Flesh, pink. Eyebrows, well arched, are blue-grey over red and brown. Adjoining above and following curve of eyebrow, a dark brown line, probably originally a high-light, now oxidised. *Tilaka*, small brown spot with red line round it. Hair, brilliant blue (abraded) edged next face with thin bright red line. Background, floral curves, very stylised, in white, brown, yellow, pale blue and blue-green.

Height $3\frac{5}{8}$ ins. Width 4 ins.

Toy. VI. 0178.

Fragment showing angle of left cheek, lobe of ear, neck and left shoulder of figure looking to R.p. Flesh, pink, contoured red-brown. Rosette ear-ring with pendent pearls. Necklet, plain band with dentils below, outlined red-brown. Drapery over shoulder, white, contoured black, shaded blue-grey. Shoulder at top of arm seems to be bare. Hair in wavy mass behind

shoulder, black. Behind head and shoulder, a band of green (abraded) drapery (?). To L.p., the bifurcated stem of a pink tree contoured dark red-brown. Background, dark red-brown.

Height $4\frac{1}{2}$ ins. Width 7 ins.

Toy. VI. 0179.

Fragment showing right angle of cheek and neck. Flesh, pink. Ear-ring, rosette with pendent pearls. Broad neck-band of double-line circles between plain borders, all outlined red on light brown. Background, red-brown. Badly abraded.

Height $3\frac{1}{8}$ ins. Width $3\frac{1}{2}$ ins.

Toy. VI. 0180.

Fragment showing to R.p. left side of face and left shoulder of figure looking to L.p. Flesh, pink, contoured dark red. Robe covering shoulder and neck, buff, contoured red-brown. Hair, black. Rosette ear-ring. Behind shoulder, extending up to behind face, dark grey-green drapery coarsely contoured black. A wavy band of similar drapery rises to L.p. against a rich deep red ground. Nimbus shows an outer red-brown zone and a grey-green inner one. To L.p., a band of dull red and another of dull grey-green—probably edges of a large halo. Abraded in places.

Height $4\frac{3}{4}$ ins. Width $4\frac{3}{4}$ ins.

Toy. VI. 0181.

Fragment showing right shoulder and neck of figure looking to L.p. Flesh, pink. Necklet, plain band with dentils. Drapery round neck and behind arm, white, contoured black, shaded pale blue-grey. Shoulder, bare. Background, rich dark red.

Height $2\frac{1}{2}$ ins. Width $6\frac{5}{8}$ ins.

Toy. VI. 0182.

Fragment showing buff snake-like head and neck of animal—perhaps a dragon. Neck forms a strongly curved loop and head is at right angles to loop facing to R.p., contoured black. Background, pink with brown band to R.p.

Height $1\frac{7}{8}$ ins. Width $3\frac{1}{8}$ ins.

Toy. VI. 0183.

Fragment showing left side of head of demon. All below upper eyelid missing. Flesh, pink, contoured red with traces of high-lights discoloured to grey-brown. Eye in forehead as *tilaka*. Ear, pointed. Hair, red-brown and flame-like, contoured black. *Mukuta*, a dentil band with rosette at outer end and bead at centre. Nimbus has dark field surrounded by bright red, blue and brown-black. A patch of blue to extreme L.p. Green, abraded.

Height $4\frac{3}{4}$ ins. Width $4\frac{3}{4}$ ins.

Toy. VI. 0184.

Fragment showing right ear-lobe, part of neck and shoulder of demon. Flesh, pink (discoloured). Ear-ring, rosette with pendent pearls. Necklet, plain band with closed palmettes below. Drapery over shoulder, all brown as is the flame-like hair extending in a ruffle from shoulder up behind ear. At end of shoulder, dark red drapery. Outer zone of nimbus, red-brown, next, buff and red. All contours dark brown.

To R.p., outline of left cheek and part of nose of a second figure looking to L.p. Flesh, pink, contours brown. Hair at shoulder, black. Ear-ring, rosette and pearls, buff. Drapery on

shoulder, light brown. Nimbus has white field surrounded by dark red, grey-blue and brown. This nimbus goes behind that of demon. Abraded in places.

Height $6\frac{1}{4}$ ins. Width 6 ins.

Toy. VI. 0185.

Fragment showing top of head of demon with dark red-brown hair with black thorn-like outline next face. *Mukuta*, dentil band with centre bead, crescent and large rosette. Part of second nimbus to R.p., overlapping red zone of demon's nimbus. All very badly abraded.

Height $5\frac{1}{2}$ ins. Width $5\frac{1}{2}$ ins.

Toy. VI. 0186.

Upper part of left side of face and head of demon (*Vajrapāṇi*). Flesh, pink, contoured red-brown and black. Eyebrow, dropped at inner end and raised in rounded angle near outer end. Hair, grey, contoured black, mane-like with "thorn" edge next face. Ears, pointed. *Mukuta*, dentil band with bead at centre and quadrant at side of central boss (missing). Small rosette at outer end. All abraded and faded.

Height $4\frac{1}{2}$ ins. Width $5\frac{1}{2}$ ins.

Toy. VI. 0187.

Top of head of short-haired monk with upper part of forehead. Flesh, pink; hair, black. Above, pink with smeared black lines (drapery?) to L.p. All abraded and smeared.

Height $2\frac{3}{4}$ ins. Width $4\frac{3}{8}$ ins.

Toy. VI. 0188.

Top of head of short-haired monk with part of forehead. Flesh, pink; hair black and angular at forehead. Behind him, green (drapery?) and above that, a brown patch with white border edged with light blue lines. Abraded.

Height 3 ins. Width 4 ins.

Toy. VI. 0189.

Top of head of short-haired monk with part of left temple. Flesh, pink. Hair, black and angular. Beside temple, a light blue patch. Above head, a broad band of brown with transverse curved black contour lines, above which, grey. To L.p., light blue and white floral ornament, contoured brown and black.

Height $3\frac{1}{4}$ ins. Width 5 ins.

Toy. VI. 0190.

Large brown smeary mass not understood, on light brown ground, decorated with floral ornament in red-brown outline with shadings of green, blue and grey on white. To one side, three bands tapering slightly at one end, green, white and bright blue. Abraded and faded.

Height $4\frac{3}{4}$ ins. Width 5 ins.

Toy. VI. 0191, 0192, 0193.

Frieze of standing figures of women and monks. 0191 upper part only, woman's head three-quarters to R.p., all below eyes missing. Flesh discoloured to dull purple, contoured black. Hair or coiffure, black, smooth edges, massed at both sides where it falls nearly straight; straight across forehead, curved at left temple towards ear where it falls in small tress in front of ear and remainder behind ear. Tall top-knot in two superimposed "buns". To L.p. of top-knot a lotus bud in red outline. Background, greenish-buff.

Height $2\frac{1}{2}$ ins. Width 3 ins.

0192, to R.p., top of woman's head, three-quarters to R.p., similar to 0191, all below eyebrow and R.p. side missing. To L.p. of top-knot, a large orange-red bow. To L.p., right side of short-haired monk's (?) head three-quarters to L.p. Hair, black, cut straight across forehead and down side of face. To R.p. of monk's head and slightly higher, a half opened lotus with long stem rising from direction of his shoulder. Background to head-level, green-buff. Above, a broad horizontal band of pink-buff with faint trace of Brahmi character in grey to R.p. Top border of band, dark orange, edged brown with red-brown line running through it. Above, grey.

Height 7 ins. Width $6\frac{3}{8}$ ins.

0193, to R.p. upper and L.p. side of woman's face and head three-quarters to R.p. similar to 0192 but bow larger and higher. Top-knot and all below right eyebrow and left cheek broken away. Flesh discoloured to dark pink and brown-pink. To L.p., top of monk's head, shaven, grey outlined black. Between the two heads, a half opened lotus with patches of green. Background, buff. Badly abraded.

Height $5\frac{1}{4}$ ins. Width $5\frac{1}{2}$ ins.

Toy. VI. 0194.

Top of head, *mukūṭa* and nimbus. *Mukūṭa*, usual band with small rosette at end and large rosette in front supported on crescent with quadrant at sides, buff. Hair, black (?) (abraded). Nimbus has bright red field surrounded by buff and red. Behind upper part of nimbus, a buff band with scroll ornament in red-brown. Badly abraded.

Height $3\frac{1}{4}$ ins. Width 5 ins.

Toy. VI. 0195.

At one edge, a buff lotus in profile with large green bead jewel with black centre. Outside this, a long-petalled pale pink flower with darker centres to petals. Adjoining, an orange patch with black contours. All badly abraded.

Height $5\frac{3}{8}$ ins. Width 3 ins.

Toy. VI. 0196.

Pink-outlined white lotus with green centre and stem on dull buff ground. To R.p., a small patch of dark blue drapery, contoured black. To L.p., a patch of grey, outlined black. (Part of same motif as 0191 etc.). Abraded.

Height $3\frac{1}{2}$ ins. Width 3 ins.

Toy. VI. 0197.

Five-petalled flower, white, shaded grey, outlined black against buff or white drapery, with pale blue cloud spot pattern. Contours, black. (*cf.* drapery with 0123, 0170 and 0198).

Height $2\frac{3}{4}$ ins. Width $2\frac{3}{4}$ ins.

Toy. VI. 0198.

Edge of halo-border of elaborate palmette design in yellow, dull green and white, outlined red-brown. To R.p., lower part, shoulder of figure (?) with blue sleeve and red-brown stole contoured red-brown and black. Above, a patch of bright green. Above, white drapery contoured black, with pale blue cloud spot pattern as 0123, 0170 and 0197. At top, a small patch of dark blue drapery, contoured black and to L.p., a patch of pink contoured red (flesh).

Height $3\frac{1}{4}$ ins. Width $4\frac{1}{8}$ ins.

Toy. VI. 0199.

Elliptical white rosette with centre six-petalled flower surrounded by two lines and an outer row of enclosed palmettes. Contoured red-brown. Proceeding from rosette in various directions, a white band and two brown ones. Background, mottled blue and red-brown.

Height $2\frac{1}{4}$ ins. Width $2\frac{3}{8}$ ins.

Toy. VI. 0200.

Elliptical rosette, much broken away. Buff, contoured red-brown. Patch of grey-black at one side and trace of red at opposite side.

Height $1\frac{1}{8}$ ins. Width $2\frac{1}{2}$ ins.

Toy. VI. 0201.

Part of top of head of Vajrapāṇi (?) with red-brown mane contoured black. Usual *mukuta* with patch of green at R.p. side. L.p. side missing. Abraded.

Height 3 ins. Width $3\frac{5}{8}$ ins.

Toy. VI. 0202.

On green ground (abraded to white), a white peony, outlined red-brown with two red-brown strokes in each petal. To one side, cord and top part of buff tassel. At opposite side, a patch of dark pink with curved outline in red-brown.

Height $3\frac{1}{4}$ ins. Width $3\frac{7}{8}$ ins.

Toy. VI. 0203.

Three outer bands of halo; outermost, pink-white with faint traces of grey scroll; next, brown; inner, green. Outside these, a long white leaf with shallow scalloped edge and broad green veining. Background, brown. All abraded.

Height $2\frac{7}{8}$ ins. Width $2\frac{5}{8}$ ins.

Toy. VI. 0204.

Shaded green and dark pink floral ornament, contoured red-brown. Background, red-brown.

Height $2\frac{3}{4}$ ins. Width $2\frac{3}{8}$ ins.

Toy. VI. 0205.

On grey-green ground, a curved row of short indented white petals, outlined light red with two thick red-brown strokes in each petal. These border a darker brown-green centre with roughly imbricated curved black lines.

Height 4 ins. Width $2\frac{1}{2}$ ins.

Toy. VI. 0206.

Narrow white tape-like bands tied in bow-knot, above which, two diverging bands proceed; below, two ends hang downwards. Behind runs a horizontal orange-red double band. Below, background is green. Above, white with grey-blue panel in centre of which a wavy, shaded white vertical band. To L.p., an oblique patch of dull orange drapery with a transverse band (abraded) crossing it. Contours, red-brown and black.

Height $3\frac{3}{8}$ ins. Width $2\frac{5}{8}$ ins.

Toy. VI. 0207.

Two forearms, contoured red-brown, stretched out, hands (missing) in *abhaya-mudra* (?). Two bangles in black outline on each wrist. Between arms, green. Outside one arm, a white

curved band (stole ?). Joining this and curving from it, a grey band of drapery, contoured black. From behind junction of the two bands rises a pink tree-stem, contoured red-brown (*cf.* 0178). Background, dark red (drapery ?), contoured black.

Height $3\frac{7}{8}$ ins. Width $3\frac{1}{8}$ ins.

Toy. VI. 0208.

On each side of a central grey straight band, shaded floral scrolls in buff, blue, white and red, contoured red. On one side the ground is dull light red and on the other, dull purple-brown.

Height $3\frac{1}{8}$ ins. Width $2\frac{1}{2}$ ins.

Toy. VI. 0209.

A short, green, elbow-sleeve with orange-red double band border at lower edge next pink flesh. Behind green, deep orange-red ground with grey stole (?), contoured black, at edge of fragment.

Height $2\frac{7}{8}$ ins. Width 2 ins.

Toy. VI. 0110.

Corner of rectangular panel (?) with outer border dark red; within, pink (?); then dark red with pink line at its outer edge. Within, grey. Contours, black. Discoloured and abraded.

Height $3\frac{1}{2}$ ins. Width $3\frac{1}{4}$ ins.

Toy. VI. 0211.

Leopard-skin pattern, black on buff. Background, red-brown.

Height $2\frac{1}{4}$ ins. Width $2\frac{5}{8}$ ins.

Toy. VI. 0212.

Shows pale blue drapery, a green patch and indications of hands. Very abraded.

Height $4\frac{1}{2}$ ins. Width $1\frac{3}{4}$ ins.

Toy. VI. 0213.

Three bands of close-fitting armoured (?) tunic; centre one, green with, on each side, a white band with repeating blue device. Between these bands are dividing brown lines, outlined brown-black. At one side the upper jaw of a canine animal partly covers one of the blue bands. The teeth are nearly black (oxidised red or white ?). Obliquely across, extends an arm with same banded treatment, one green and one white, only divided by brown lines. Beside these and probably representing one half of the arm (longitudinally) a palmette-scroll pattern in red outline on white. Between arm and body, a small patch of pale pink drapery.

Height $4\frac{1}{2}$ ins. Width $4\frac{3}{4}$ ins.

Toy. VI. 0214.

A band of white with grey shaded lotus petals outlined black. Parallel with this, a band of plain abraded yellow and brown on which is a grey patch, like the tip of a wing, outlined black (probably drapery). Yellow and white bands divided by red-brown lines, outlined dark red-brown.

Height $3\frac{1}{2}$ ins. Width 3 ins.

Toy. VI. 0215.

A band of palmette-scroll pattern in shaded blue and buff on red ground, outlined red with dividing double band of buff on one side and single band of dark red-brown on the other. At

other side of buff band, an abraded white band. Outside red-brown band, pink and abraded white. At one end the bands are terminated by a curved (convex) outline, outside which is abraded white and dull brown.

Height 3 ins. Width $3\frac{1}{2}$ ins.

Toy. VI. 0216.

Probably part of forehead (oxidised) with blue and black hair, above which, part of *mukuta* in red outline on white, showing part of centre crescent ornament and side scrolls. Abraded.

Height 3 ins. Width 3 ins.

Toy. VI. 0217.

Shows abraded pink, green and blue drapery on deep red ground. To one side, part of a white sleeve (?) with rosette repeating pattern in red outline. Abraded.

Height 7 ins. Width 3 ins.

Toy. VI. 0218.

Shows blue flame-like hair of Vajrapāṇi. Abraded.

Height $2\frac{3}{4}$ ins. Width $2\frac{3}{4}$ ins.

Toy. VI. 0219.

Shows white drapery (?), contoured black.

Height $1\frac{1}{4}$ ins. Width $\frac{3}{4}$ ins.

Toy. VI. 0220.

Shows simple line scrolls in dark red-brown on red.

Height 2 ins. Width $2\frac{1}{4}$ ins.

Toy. VI. 0221.

Shows abraded red ground with patch of grey-blue outlined black at one side.

Height $3\frac{1}{2}$ ins. Width $2\frac{1}{2}$ ins.

Toy. VI. 0222.

Band of warm grey drapery on abraded white ground. Patches of black wavy hair, two finger-like points of pink, outlined red, across one black patch and a small patch of dark red at one corner.

Height $3\frac{1}{2}$ ins. Width $3\frac{1}{4}$ ins.

Toy. VI. 0223.

On deep red ground, opposing curved lines of nimbus borders. At one side, three tongues of flame-like grey hair, beside which, a patch of abraded buff or white. At one edge, trace of grey inner border of nimbus.

Height $3\frac{3}{4}$ ins. Width $2\frac{3}{4}$ ins.

Toy. VI. 0224.

Three concentric border-bands of nimbus; outer, dull brown; next, grey-blue; next, red. At lower (?) end, white shoulder-drapery (?), over which, discoloured pink stole. Background, dull, dark red-brown. Outlines, black and red-brown.

Height $6\frac{3}{8}$ ins. Width $2\frac{3}{4}$ ins.

Toy. VI. 0225.

Part of nimbus similar to 0224 of which it may be a part. Field, abraded white. Traces of *mukuta*, white contoured grey. All abraded.

Height 3 ins. Width $4\frac{1}{2}$ ins.

Toy. VI. 0226.

Part of nimbus with outer red-brown border, then grey, then red. Background outside, pink-buff with band of dark red-line circle ornament on pink with lighter border-line and then red. Badly abraded. Trace of blue at one end.

Height $5\frac{1}{2}$ ins. Width $3\frac{3}{8}$ ins.

Toy. VI. 0227.

Shows white drapery (?) with double light brown band running across and at one side parallel patches of shaded blue. At one side of fragment, a band of dull pink drapery. Outlines, dark red and black (on blue).

Height 3 ins. Width $2\frac{3}{8}$ ins.

Toy. VI. 0228.

Shows part of L.p. side of face with long black hair and dull green end of *taenia* hanging to shoulder. Nimbus has red field surrounded by dull green and red. Badly abraded.

Height $2\frac{5}{8}$ ins. Width 2 ins.

Toy. VI. 0229.

Shows on a vertical band a red-line scroll-ornament on dark orange ground with dull pink hanging drapery beside it, contoured dark red and with bars of white crossing it transversely. A patch of white to R.p. overlaps the orange band.

Height 4 ins. Width $3\frac{1}{8}$ ins.

Toy. VI. 0230.

A double band of grey, abraded, with perhaps white edges and short grey-black transverse strokes suggesting fur, appears to encircle, perhaps, an arm. Above and below, red-brown and to one side, a vertical red-brown band with bold scroll pattern in lighter tone.

Height $2\frac{3}{8}$ ins. Width 3 ins.

Toy. VI. 0231.

Pale buff straight drapery above a horizontal plain white band. Shaded grey at L.p. side and further to L.p., dark red-brown. All contours black. A pink patch with red outline runs obliquely across top.

Height $2\frac{1}{8}$ ins. Width 2 ins.

Toy. VI. 0232.

Dark red drapery with pink (arm ?) and orange band across lower part to L.p. Much abraded. Contours, black.

Height $3\frac{1}{2}$ ins. Width $2\frac{1}{4}$ ins.

Toy. VI. 0233.

Part of shoulder, pink, with dull green stole crossing and arching above it on a rich red ground. Drapery, contoured black. Flesh, red.

Height $2\frac{3}{4}$ ins. Width $2\frac{1}{4}$ ins.

Toy. VI. 0234.

Patches of red and green on pink ground, contoured black. Abraded and undecipherable.
Height 2 ins. Width $1\frac{5}{8}$ ins.

Toy. VI. 0235.

Part of a nimbus. Field, abraded white surrounded by red, grey and dull brown. To one side, part of forearm, blue, with buff bangle. Background, abraded, with traces of green and orange.

Height $4\frac{1}{4}$ ins. Width $5\frac{1}{8}$ ins.

Toy. VI. 0236.

Part of nimbus with green field surrounded by brown and grey on red-brown background. Abraded.

Height $3\frac{3}{4}$ ins. Width $1\frac{3}{4}$ ins.

Toy. VI. 0237.

From curved (vault) surface. To R.p. part of large halo with green field (?) surrounded by red, buff and red. Background, bright green, abraded, on which float large lotuses with alternate red ray and pink centre and pink ray and red centre. Centre, surrounded by buff dentilate band. All contours black.

Height $10\frac{5}{8}$ ins. Width $10\frac{3}{4}$ ins.

Toy. VI. 0238.

Red lotuses with buff dentilate borders floating on green ground (now white). Contours dark brown.

Height 6 ins. Width $4\frac{1}{2}$ ins.

Toy. VI. 0239.

At lower edge, two convex grey-buff bands separated by green flaming jewel with red flame contoured red-brown. Within R.p. band the field is green and within L.p. band, blue. Above L.p. band, another flaming jewel with blue centre. Above to R.p., a pink peony-like lotus with buff dentilate surround. Ground, green (now almost white).

Height $6\frac{3}{4}$ ins. Width 4 ins.

Toy. VI. 0240.

A bunch of three dull green bead jewels surrounded by a red hair-like mass. To one side are pink patches outlined red, probably flesh (ear?). From behind hair, a band of white, striped with light and dark grey-green and to one side of this, a scroll band in alternate olive and pale green and white. Contours, red and black. (*cf.* 0260).

Height $5\frac{1}{2}$ ins. Width 3 ins.

Toy. VI. 0241.

Perhaps part of armoured arm or leg. Outer side, buff, covered with red-line scroll work with grey-blue jewel near joint. Inner side shows broad transverse green band flanked by red and a buff band near joint with black-line scroll work. Background, green (now abraded to white). A small patch of pink at extreme end of fragment.

Height $6\frac{1}{4}$ ins. Width 2 ins.

Toy. VI. 0242, 0243.

Bold scroll-work in two tones of red and light blue on white ground. No outlines excepting one line at end of 0242.

Height 0242 $4\frac{5}{8}$ ins., 0243 $5\frac{3}{4}$ ins. Width 0242 $1\frac{1}{4}$ ins., 0243 $1\frac{3}{4}$ ins.

Toy. VI. 0244.

Across centre, a light blue band with angular interlacing double line forming alternate large and small elongated hexagons. In large hexagon, a simple rosette. To one side, a dark red-brown plain band with thin red-brown line alongside. Between this and blue band, a lunette ornament in red-brown-line scroll-work. From other side of blue band springs a dark orange-red band and beside it a white band on which are regular blue patches (*cf.* 0213). On the other side of the orange-red band, a mass of red-brown line imbrications.

Height $3\frac{1}{4}$ ins. Width $2\frac{1}{4}$ ins.

Toy. VI. 0245.

Similar to 0244 but with no imbrications and a dull pink band with red-brown-line scroll-work on it next to blue band and parallel with it. The hexagons on blue ground are not elongated in this piece.

Height $2\frac{7}{8}$ ins. Width $1\frac{1}{2}$ ins.

Toy. VI. 0246.

On two planes, showing rounded angle. On angle a yellow band and on each side bold floral-work in white, yellow, dull pink, dark red and grey-green. Contours, red-brown.

Height $5\frac{1}{4}$ ins. Width $3\frac{1}{2}$ ins.

Toy. VI. 0247.

To one end, the overlapping borders of two haloes (probably nimbus and vesica). Outer band, red, next grey, next red. Beside this and passing under vesica border, a broad band of red-brown-line floral scroll-work on buff ground. Ground between vesica and buff band is dull grey-green. A second similar buff band runs at an angle with first and passes behind it. The background between the two buff bands is dark red.

Height $3\frac{1}{4}$ ins. Width $7\frac{1}{4}$ ins.

Toy. VI. 0248, 0249, 0250, 0251.

Fragments showing scroll-work in yellow, green, pink, red-brown, yellow-brown on white. Contours, red-brown. From background.

Height 0248 $3\frac{3}{4}$ ins., 0249 $3\frac{3}{4}$ ins., 0250 $2\frac{7}{8}$ ins., 0251 $2\frac{3}{8}$ ins. Width 0248 $2\frac{1}{8}$ ins., 0249 3 ins., 0250 $2\frac{1}{2}$ ins., 0251 $1\frac{1}{2}$ ins.

Toy. VI. 0252, 0253, 0254, 0255, 0258, 0259.

Six fragments joining. Part of canopy from over figure (?). A triple horizontal ornamental band supports, apparently, a group of shallow bell-shaped domes or pediments. The uppermost band is dull buff and consists of a row of downward hanging rounded petals radiating from centre. Below, a band of shaded green vandykes, buff edged, the spaces between being inverted vandykes of shaded red. Below, vertical streaks of white, pale-grey and dark grey, repeating in this order and suggesting pleated fabric. To this are hanging three buff tassels, one central and two flanking it some distance away. The central "dome" is rich deep red with buff edge, terminating at end in a floral scroll, supporting a green central flaming jewel. Round its centre

are thin lines of darker red and white. On centre, resting on petal border, a buff lotus. Behind the flaming jewel is part of a similar "dome" but green and behind that another, blue. Below horizontal bands and separated from them by a few inches is the upper convex edge of a mass of scroll-work in yellow, red, orange, blue and white, which is perhaps part of a halo. Between the horizontal bands and the convex edge of halo is a pale pink ground ornamented with a trellis of wavy red lines. All contours red. Fairly well preserved.

Height $9\frac{1}{4}$ ins. Width 1 ft. 2 ins.

Toy. VI. 0256, 0257.

Fragments from scroll-work of "halo" of above.

Height 0256 $3\frac{1}{8}$ ins., 0257 $3\frac{3}{4}$ ins. Width 0256 $2\frac{1}{2}$ ins., 0257 $2\frac{3}{8}$ ins.

Toy. VI. 0260.

Scroll-work in olive green and white and grey and white on red ground. To one side, a band of white, striped with light and dark grey-green. Part of 0240.

Height $3\frac{1}{2}$ ins. Width 2 ins.

Toy. VI. 0261.

Fragment in two pieces showing a grey band of drapery, contoured black, over white drapery with pale blue cloud-pattern, contoured black (*cf.* 0123). To one side the convex edge of an ornamental band, similar to that in halo of 0252 etc., but badly abraded.

Height $5\frac{1}{4}$ ins. Width $2\frac{1}{4}$ ins.

Toy. VI. 0262.

Fragment showing to R.p. red drapery showing a hanging fold and corner, contoured deeper red. Background, a mass of scroll-work in two tones of brick red, light blue, grey-green, white and black. Badly abraded.

Height $4\frac{1}{2}$ ins. Width $6\frac{3}{4}$ ins.

Toy. VI. 0263.

Fragment showing, probably, part of three pink fingers against a ground of red and buff bands and green, yellow and red ornament. Contours, red.

Height $1\frac{7}{8}$ ins. Width $1\frac{1}{2}$ ins.

Toy. VI. 0264.

Fragment showing centre part of standing Buddha holding black bowl in left hand exactly similar to Toy. VI. 069.

Height $2\frac{7}{8}$ ins. Width $2\frac{1}{2}$ ins.

Toy. VI. 0265.

Fragment, probably from below dome Toy. VI. 0272 and similar in character to Toy. VI. 0270.

Part of three, flowing, dark red bands on a white ground. To one side is a small patch of yellowish pink—not enough to understand. Abraded and discoloured.

Height $9\frac{1}{4}$ ins. Width 6 ins.

Toy. VI. 0273.

Fragment showing a half-open hand contoured black, against a background of abraded green. To one side, blue sleeve or leg-drapery showing lunette folds with white spaces between. At one corner of fragment, a patch of brick-red. All badly abraded.

Height $3\frac{3}{4}$ ins. Width $5\frac{3}{4}$ ins.

Toy. VI. 0274.

Fragment showing part of nimbus with grey field surrounded by red, blue, red-brown. Against these, a top-knot (?) of black hair and part of pale pink-white *taenia* (?). Outside nimbus, part of red sleeve with turquoise central lotus jewel against a green ground. At one corner, a patch of blue. All contours black.

Height $4\frac{3}{4}$ ins. Width 4 ins.

Toy. VI. 0275.

Fragment showing flesh, pink, with red contours and folds of white drapery shaded with blue and contoured black. Badly abraded.

Height $4\frac{3}{4}$ ins. Width $3\frac{1}{8}$ ins.

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Bez. x. D—F	5	F	II	33
Bez. x. G. H	3	B	II	29
Bez. x. I. J	2	D	II	33
Bez. x. K—O	3	D	II	35
Bez. x. P. Q	1	A	I	1
Bez. xi. A—C	5	A	II	22
Bez. xi. D. E	1	C	II	30
Bez. xii. A—I	2	B	II	25
Bez. xii. J—L	5	C	II	32
Bez. xii. M	6	F	II	43
Bez. xiii. ceiling	4	F	II	43
Bez. xiii. A	8	A	II	24
Bez. xiii. B	6	A	II	23
Bez. xiii. C	3	A	II	22
Bez. xiii. D. 1	4	A	II	22

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Bez. xiv. A—D	3	A	I	2
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Ch. IIa. 038				97
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Dar. 005b				
F. XII. 004	20	A	III	52
F. XII. 006	11	A	III	48
F. XII. 007	}	D	III	81
F. XII. 008				
F. XII. 009	26	A	III	56
F. XII. 0010	14	D	III	81
GHA. i.	4	B	III	57
Gha. iv. carving	3	B	III	57
Gha. iv. painting	5	B	III	58

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H. A. 0016				98
H. A. 0017				98
H. A. 0018	}			
H. A. 0019				98
H. A. 0020				
H. A. 0021				98
H. A. 0022				98
H. A. i. 0020				98
H. A. i. 0021	}			
H. A. i. 0024				98
H. A. i. 0025				99
H. A. i. 0026	}			
H. A. i. 0027				99
H. B. 007	8	A	III	17
H. B. i. 002 (recte H. B. v. 007)	12	A	III	48
H. B. ii. 0011a—d	8	A	III	47
H. B. v. 006	19	A	III	52
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Har. E	10	D	III	80
Har. F	4	D	III	78
Har. G	6	D	III	78
Har. H	8	D	III	79
Har. I	5	D	III	78
Har. J	7	D	III	79
Har. K	9	D	III	80
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K. K. II. 089				122
K. K. II. 0102				122
K. K. II. 0105				122
K. K. II. 0119				122
K. K. II. 0120				122
K. K. II. 0133				122
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K. K. II. 0314	2	E	III	82
K. Y. 002	3	A	III	46
KA0. 0149	10	E	III	85
Kao. I. ii. 02				99
Kao. I. ii. 03	7	E	III	84
Kao. I. ii. 04				99
Kao. I. ii. 05	19	E	III	89
Kao. I. ii. 06	1	E	III	82
Kao. I. ii. 07				100
Kao. I. ii. 08				100
Kao. I. ii. 09				100
Kao. I. ii. 010				100
Kao. I. ii. 011				100
Kao. I. ii. 012				100
Kao. I. ii. 013	}			
Kao. I. ii. 014				99
Kao. I. ii. 015				
Kao. I. ii. 016				100
Kao. I. ii. 018				101
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Kao. I. ii. 023				101
Kao. I. ii. 024				101
Kao. I. ii. 025	1	E	III	101
Kao. I. ii. 026				82
Kao. I. ii. 027				101
Kao. I. ii. 028				99
Kao. I. ii. 029				101
Kao. I. ii. 030	25	A	III	55
Kao. I. ii. 031	1	E	III	82
Kao. I. ii. 032	1	E	III	102
Kao. I. ii. 033				99
Kao. I. ii. 034				
Kao. I. ii. 035				102
Kao. I. ii. 036				102
Kao. I. ii. 037	1	E	III	102
Kao. I. ii. 038				99
Kao. I. ii. 039				82
Kao. I. ii. 040				102
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Kao. I. ii. 042	19	E	III	89
Kao. I. ii. 043				102
Kao. I. ii. 044	1	E	III	82
Kao. I. ii. 045				102
Kao. I. ii. 046	7	E	III	84
Kao. I. ii. 047	1	E	III	82
Kao. I. ii. 048				99
Kao. I. ii. 049	1	E	III	82
Kao. I. ii. 050				102
Kao. I. ii. 051				103
Kao. I. ii. 052				103
Kao. I. ii. 053				103
Kao. I. ii. 054				103
Kao. I. ii. 055				103
Kao. I. ii. 056				103
Kao. I. ii. 057	7	E	III	100
Kao. I. ii. 058				100
Kao. I. ii. 059	7	E	III	84
Kao. I. ii. 060				103
Kao. I. ii. 061				103
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Kao. I. ii. 065	7	E	III	84
Kao. I. ii. 066				102
Kao. I. ii. 077	3	D	III	77
Kao. II. 02	13	A	III	48
Kao. II. 03	1	D	III	76
Kao. III. 019	22	E	III	90
Kao. III. 020	20	E	III	89
Kao. III. 021	23	E	III	90
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Kao. III. 024				104
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Kao. III. 026				104
Kao. III. 027				104
Kao. III. 028				104
Kao. III. 029	25	E	III	91
Kao. III. 030				104
Kao. III. 031	23	E	III	90
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Kao. III. 033—035	25	E	III	91
Kao. III. 036	23	E	III	90

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Kao. III. 041	23	E	III	90
Kao. III. 042	25	E	III	91
Kao. III. 043				104
Kao. III. 044	25	E	III	91
Kao. III. 045				104
Kao. III. 046—049	25	E	III	91
Kao. III. 050				104
Kao. III. 052				104
Kao. III. 053				104
Kao. III. 054				104
Kao. III. 055				104
Kao. III. 056				104
Kao. III. 057	23	E	III	90
Kao. III. 058	25	E	III	91
Kao. III. 0201	21	E	III	90
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Kha. i. C. 0055b				109	
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Kha. i. C. 0067	6	A	III	47
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Kha. i. C. 0072	7	A	III	47
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Kha. i. C. 0081				109
Kha. i. C. 0082				109
Kha. i. C. 0083				110
Kha. i. C. 0084				110
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Kha. i. C. 0094b—d	6	A	III	47
Kha. i. C. 0096	16	A	III	50
Kha. i. C. 0098				110
Kha. i. C. 0099				111
Kha. i. C. 00100				111
Kha. i. C. 00102				111
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Kha. i. C. 00105	}			111
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Kha. i. C. 00118				113
Kha. i. C. 00119a	6	A	III	113
Kha. i. C. 00119b				
Kha. i. C. 00119c				
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Kha. i. C. 00120				113
Kha. i. C. 00121	6	A	III	47
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Kha. i. E. 0047	17	A	III	50
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Kha. i. E. 0050	2	D	III	76
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Kha. i. E. 0054				114
Kha. i. E. 0055	16	A	III	50
Kha. i. E. 0056				114
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Kha. i. E. 0058a	5	A	III	47
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Kha. i. E. 0061				115
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Kha. i. E. 0063a				115
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M. III. iv.. . . .	26	C	III	68
M. III. v.	43	C	III	75
M. III. viii.	43	C	III	75
M. III. ix.	27	C	III	69
M. III. 002	21	C	III	67
M. III. 003	29	C	III	69
M. III. 004	20	C	III	67
M. III. 005	25	C	III	68
M. III. 006	37	C	III	72
M. III. 007	1	C	III	63

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M. III. 0014	14	C	III	66
M. III. 0016	19	C	III	66
M. III. 0017	22	C	III	67
M. III. 0018	20	C	III	67
M. III. 0019	36	C	III	72
M. III. 0020				123
M. III. 0030	11	C	III	65
M. III. 0031	38	C	III	72
M. III. 0032	39	C	III	73
M. III. 0033	33	C	III	71
M. III. 0034	32	C	III	71
M. III. 0035	2	C	III	64
M. III. 0036	18	C	III	66
M. III. 0037	37	C	III	72
M. III. 0038	5	C	III	64
M. III. 0039	31	C	III	71
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M. III. 0045	23	C	III	68
M. III. 0046	4	C	III	64
M. III. 0047	16	C	III	66
M. III. 0048a	}			123
M. III. 0048b				
M. III. 0049	18	C	III	66
M. III. 0050				123
M. III. 0051				123
M. III. 0052	9	C	III	65
M. III. 0053				123
M. III. 0054				123
M. III. 0055	24	C	III	68
M. III. 0056	22	C	III	67
M. III. 0058				123
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M. V. ix.				126
M. V. x.	41	C	III	73
M. V. 004	30	C	III	70
M. V. 005				124
M. V. 0013	6	C	III	64
M. V. 0014	3	C	III	64
M. V. 0015	15	C	III	66
M. V. 0016				124
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M. V. 0018a	}			
M. V. 0018b				
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M. V. 0025	}			125
M. V. 0026				125
M. V. 0027				126
M. V. 0028				126
M. V. 0028	13	C	III	65
M. V. 0029	17	C	III	66
M. XI.				126
M. C. III. 01	14	E	III	86
M. C. III. 02	}			126
M. C. III. 03				126
M. C. III. 04				126
M. C. III. 05				126
M. C. III. 06	}	E	III	83
M. C. III. 07				83
M. C. III. 08	}			126
M. C. III. 09				126
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M. C. III. 013				
M. C. III. 014	14	E	III	86
M. C. III. 015				126
M. C. III. 017				127
M. C. III. 020	3	E	III	83
M. C. III. 021	14	E	III	86
M. C. IV. 01				127
M. C. IV. 02	5	E	III	84
M. C. IV. 03				127
M. C. IV. 04	5	E	III	84
M. C. IV. 05				127
M. C. IV. 06				127
M. C. IV. 07				127
M. C. IV. 08	5	E	III	84
M. C. IV. 09				127
M. C. IV. 010				127
M. C. IV. 011				127
M. C. IV. 012				127
M. C. IV. 013	5	E	III	84
M. C. IV. 014				
M. C. IV. 015				

LIST OF PAINTED FRAGMENTS—*contd.*

Site Mark.	Museum No.	Case.	Room.	Page.
M. C. IV. 016	5	E	III	127
M. C. IV. 017				127
M. C. IV. 018				84
M. C. IV. 019				127
M. C. IV. 020				127
MI. xiii. 10	18	A	III	51
Mi. 0013				127
Mi. 0014				127
Toy. 067	2	A	I	128
Toy. 068				1
Toy. IV. ii. 01				128
Toy. IV. ii. 02				128
Toy. IV. ii. 03				128
Toy. IV. ii. 04				128
Toy. IV. ii. 05				128
Toy. IV. ii. 06				128
Toy. IV. ii. 0106				129
Toy. IV. ii. 0107				129
Toy. IV. v. 08	6	E	III	84
Toy. IV. v. 09				129

LIST OF PAINTED FRAGMENTS—*contd.*

Site Mark.	Museum No.	Case.	Room.	Page.
Toy. IV. v. 010	15	A	III	129
Toy. IV. v. 011				129
Toy. IV. v. 012				50
Toy. IV. vii. ceiling				18
Toy. VI. 01	23	A	III	129
Toy. VI. 02				54
Toy. VI. 03				129
Toy. VI. 04				130
Toy. VI. 05				130
Toy. VI. 06				130
Toy. VI. 07				130
Toy. VI. 08				130
Toy. VI. 09				130
Toy. VI. 010				130
Toy. VI. 011				131
Toy. VI. 012				131
Toy. VI. 013				131
Toy. VI. 014				131
Toy. VI. 015				131
Toy. VI. 016				131
Toy. VI. 017				
Toy. VI. 018				131

LIST OF PAINTED FRAGMENTS—*contd.*

Site Mark.							Museum No.	Case.	Room.	Page.
Toy. VI. 019				131
Toy. VI. 020				132
Toy. VI. 021				132
Toy. VI. 023				132
Toy. VI. 024				132
Toy. VI. 025				132
Toy. VI. 026				132
Toy. VI. 027				132
Toy. VI. 028				131
Toy. VI. 029				133
Toy. VI. 030				133
Toy. VI. 031				133
Toy. VI. 032				131
Toy. VI. 033				133
Toy. VI. 034				133
Toy. VI. 035				131
Toy. VI. 036				133
Toy. VI. 037				131
Toy. VI. 038				131
Toy. VI. 039				133
Toy. VI. 040				133
Toy. VI. 041				133

LIST OF PAINTED FRAGMENTS—*contd.*

Site Mark.	Museum No.	Case.	Room.	Page.
Toy. VI. 042				131
Toy. VI. 043				133
Toy. VI. 044				131
Toy. VI. 045				134
Toy. VI. 046				133
Toy. VI. 047				131
Toy. VI. 048				133
Toy. VI. 049				134
Toy. VI. 050				134
Toy. VI. 051				134
Toy. VI. 052				134
Toy. VI. 053	23	A	III	54
Toy. VI. 054				131
Toy. VI. 055	23	A	III	54
Toy. VI. 056	22	A	III	53
Toy. VI. 057				134
Toy. VI. 058				134
Toy. VI. 059				134
Toy. VI. 060				133
Toy. VI. 061				135
Toy. VI. 062				135
Toy. VI. 063				133

LIST OF PAINTED FRAGMENTS—*contd.*

Site Mark.	Museum No.	Case.	Room.	Page.
Toy. VI. 064	23	A	III	135
Toy. VI. 065				135
Toy. VI. 066				54
Toy. VI. 067				133
Toy. VI. 068				54
Toy. VI. 069	23	A	III	135
Toy. VI. 070				135
Toy. VI. 071				135
Toy. VI. 072				132
Toy. VI. 073				54
Toy. VI. 075				136
Toy. VI. 076				136
Toy. VI. 077				131
Toy. VI. 078				131
Toy. VI. 079				133
Toy. VI. 080				136
Toy. VI. 081				136
Toy. VI. 091				136
Toy. VI. 092				136
Toy. VI. 093				
Toy. VI. 094				136
Toy. VI. 095				136

LIST OF PAINTED FRAGMENTS—*contd.*

Site Mark.	Museum No.	Case.	Room.	Page.
Toy. VI. 096				136
Toy. VI. 097				136
Toy. VI. 098				137
Toy. VI. 099				137
Toy. VI. 0100				137
Toy. VI. 0102				137
Toy. VI. 0103				136
Toy. VI. 0104				136
Toy. VI. 0105				137
Toy. VI. 0106				137
Toy. VI. 0107				137
Toy. VI. 0108				138
Toy. VI. 0109				138
Toy. VI. 0110				138
Toy. VI. 0111				138
Toy. VI. 0112				138
Toy. VI. 0113				138
Toy. VI. 0114				139
Toy. VI. 0115				139
Toy. VI. 0116				139
Toy. VI. 0117				139
Toy. VI. 0118				139

LIST OF PAINTED FRAGMENTS—*contd.*

Site Mark.	Museum No.	Case.	Room.	Page.
Toy. VI. 0119	1	A	III	139
Toy. VI. 0120				139
Toy. VI. 0121				139
Toy. VI. 0122				140
Toy. VI. 0123				140
Toy. VI. 0124				140
Toy. VI. 0125				140
Toy. VI. 0126				140
Toy. VI. 0127				140
Toy. VI. 0129				45
Toy. VI. 0130				140
Toy. VI. 0131				140
Toy. VI. 0132				141
Toy. VI. 0133				141
Toy. VI. 0134				141
Toy. VI. 0135				141
Toy. VI. 0136				141
Toy. VI. 0137				141
Toy. VI. 0138				142
Toy. VI. 0139				142
Toy. VI. 0140				142
Toy. VI. 0141				142

LIST OF PAINTED FRAGMENTS—*contd.*

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Toy. VI. 0142				142
Toy. VI. 0143				142
Toy. VI. 0144	21	A	III	53
Toy. VI. 0145	8	E	III	85
Toy. VI. 0146				143
Toy. VI. 0147				143
Toy. VI. 0148				143
Toy. VI. 0149				143
Toy. VI. 0150				143
Toy. VI. 0151				143
Toy. VI. 0152				143
Toy. VI. 0153				143
Toy. VI. 0154				143
Toy. VI. 0155				143
Toy. VI. 0156				143
Toy. VI. 0157				144
Toy. VI. 0158				144
Toy. VI. 0159				144
Toy. VI. 0160				144
Toy. VI. 0161				144
Toy. VI. 0162				144
Toy. VI. 0163				144

LIST OF PAINTED FRAGMENTS—*contd.*

Site Mark.	Museum No.	Case.	Room.	Page.
Toy. VI. 0164				144
Toy. VI. 0165				144
Toy. VI. 0166				145
Toy. VI. 0167				145
Toy. VI. 0168a				145
Toy. VI. 0168b				145
Toy. VI. 0168c				145
Toy. VI. 0168d				145
Toy. VI. 0168e				145
Toy. VI. 0169				145
Toy. VI. 0170				145
Toy. VI. 0171				145
Toy. VI. 0172				145
Toy. VI. 0173				146
Toy. VI. 0174				146
Toy. VI. 0175				146
Toy. VI. 0176				146
Toy. VI. 0177				146
Toy. VI. 0178				146
Toy. VI. 0179				147
Toy. VI. 0180				147
Toy. VI. 0181				147

LIST OF PAINTED FRAGMENTS—*contd.*

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Toy. VI. 0183				147
Toy. VI. 0184				147
Toy. VI. 0185				148
Toy. VI. 0186				148
Toy. VI. 0187				148
Toy. VI. 0188				148
Toy. VI. 0189				148
Toy. VI. 0190				148
Toy. VI. 0191				148
Toy. VI. 0192				148, 149
Toy. VI. 0193				148, 149
Toy. VI. 0194				149
Toy. VI. 0195				149
Toy. VI. 0196				149
Toy. VI. 0197				149
Toy. VI. 0198				149
Toy. VI. 0199				150
Toy. VI. 0200				150
Toy. VI. 0201				150
Toy. VI. 0202				150
Toy. VI. 0203				150

LIST OF PAINTED FRAGMENTS—*contd.*

Site Mark.	Museum No.	Case.	Room.	Page.
Toy. VI. 0204				150
Toy. VI. 0205				150
Toy. VI. 0206				150
Toy. VI. 0207				150
Toy. VI. 0208				151
Toy. VI. 0209				151
Toy. VI. 0210				151
Toy. VI. 0211				151
Toy. VI. 0212				151
Toy. VI. 0213				151
Toy. VI. 0214				151
Toy. VI. 0215				151
Toy. VI. 0216				152
Toy. VI. 0217				152
Toy. VI. 0218				152
Toy. VI. 0219				152
Toy. VI. 0220				152
Toy. VI. 0221				152
Toy. VI. 0222				152
Toy. VI. 0223				152
Toy. VI. 0224				152
Toy. VI. 0225				153

LIST OF PAINTED FRAGMENTS—*contd.*

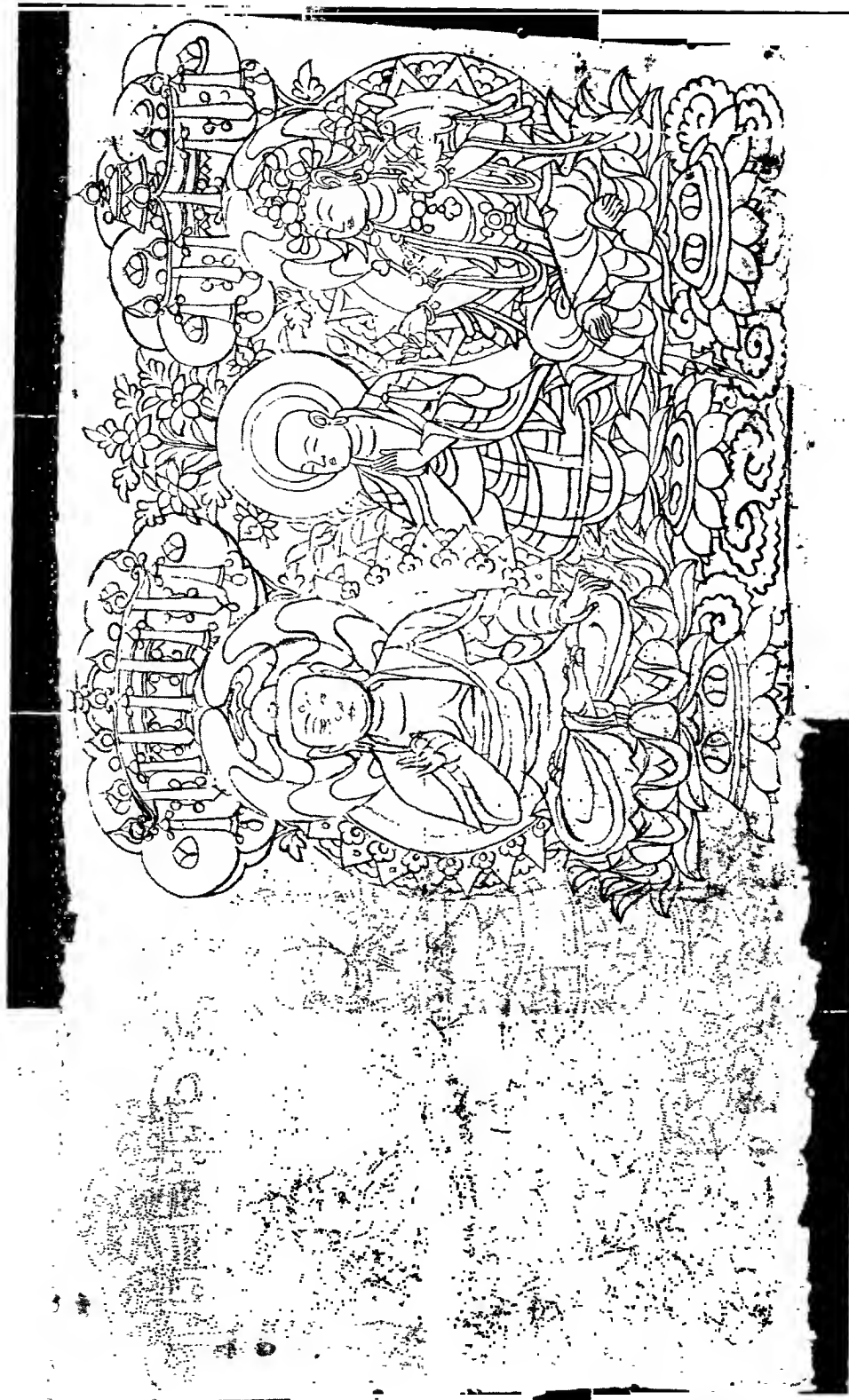
Site Mark.	Museum No.	Case.	Room.	Page.
Toy. VI. 0226				153
Toy. VI. 0227				153
Toy. VI. 0228				153
Toy. VI. 0229				153
Toy. VI. 0230				153
Toy. VI. 0231				153
Toy. VI. 0232				153
Toy. VI. 0233				153
Toy. VI. 0234				154
Toy. VI. 0235				154
Toy. VI. 0236				154
Toy. VI. 0237				154
Toy. VI. 0238				154
Toy. VI. 0239				154
Toy. VI. 0240				154
Toy. VI. 0241				154
Toy. VI. 0242				155
Toy. VI. 0243				155
Toy. VI. 0244				155
Toy. VI. 0245				155
Toy. VI. 0246				155
Toy. VI. 0247				155

LIST OF PAINTED FRAGMENTS—*contd.*

Site Mark.	Museum No.	Case.	Room.	Page.
Toy. VI. 0248				155
Toy. VI. 0249				155
Toy. VI. 0250				155
Toy. VI. 0251				155
Toy. VI. 0252	}			
Toy. VI. 0253				155
Toy. VI. 0254				
Toy. VI. 0255				155
Toy. VI. 0256				156
Toy. VI. 0257				156
Toy. VI. 0258	}			
Toy. VI. 0259				155
Toy. VI. 0260				156
Toy. VI. 0261				156
Toy. VI. 0262				156
Toy. VI. 0263				156
Toy. VI. 0264				156
Toy. VI. 0265				156
Toy. VI. 0266	}			
Toy. VI. 0267		23	A	III
Toy. VI. 0268				54
Toy. VI. 0269				54

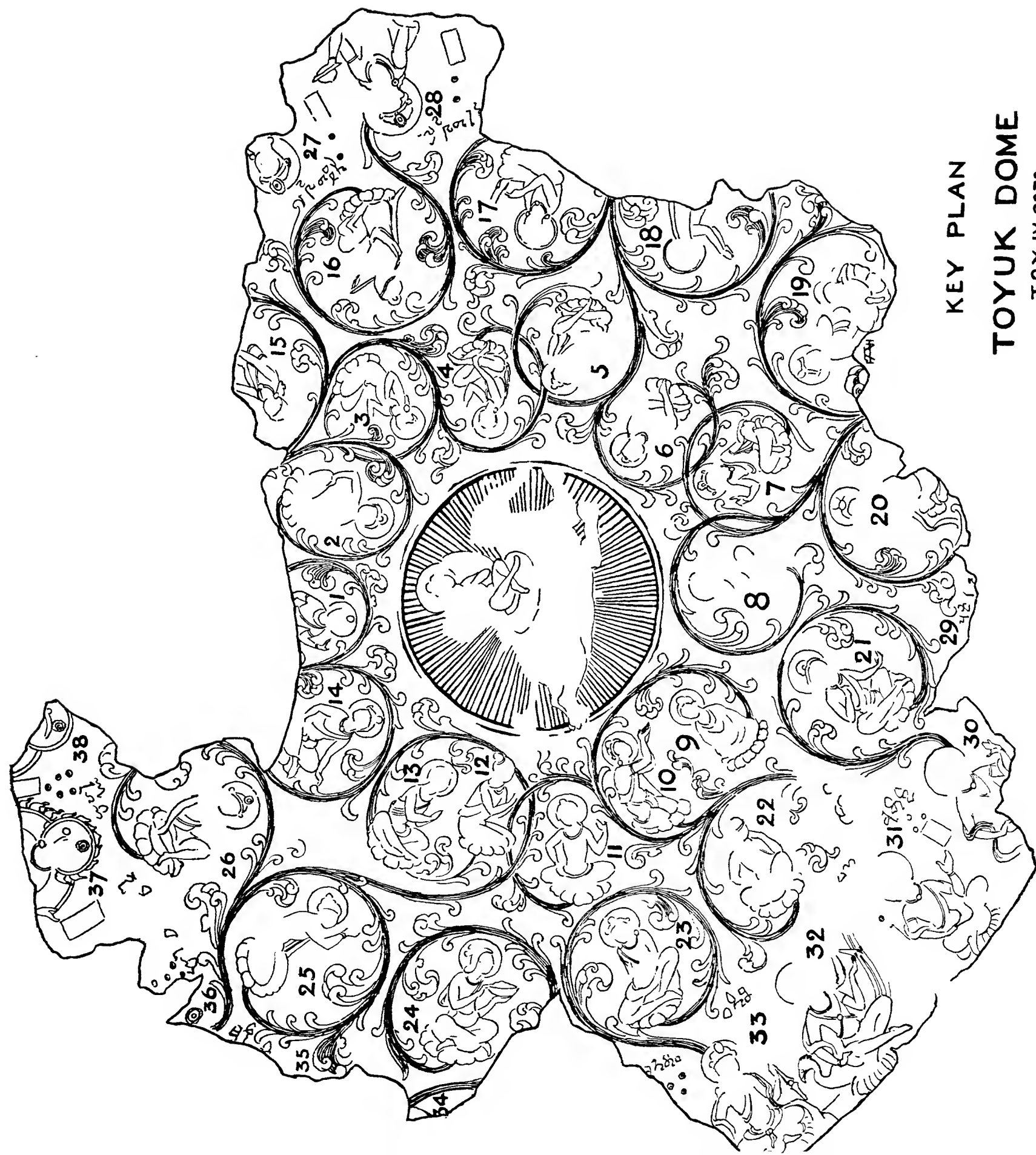
LIST OF PAINTED FRAGMENTS—*concl'd.*

Site Mark.	Museum No.	Case.	Room.	Page.
Toy. VI. 0270	1	B	III	56
Toy. VI. 0271	2	B	III	56
Toy. VI. 0272		Dome	III	59
Toy. VI. 0273				157
Toy. VI. 0274				157
Toy. VI. 0275				157



COPY OF PAPER POUNCE SHOWING AMITABHA SEATED BETWEEN MAHASTHAMA AND AVALOKITESVARA AND TWO HALOED MONKS

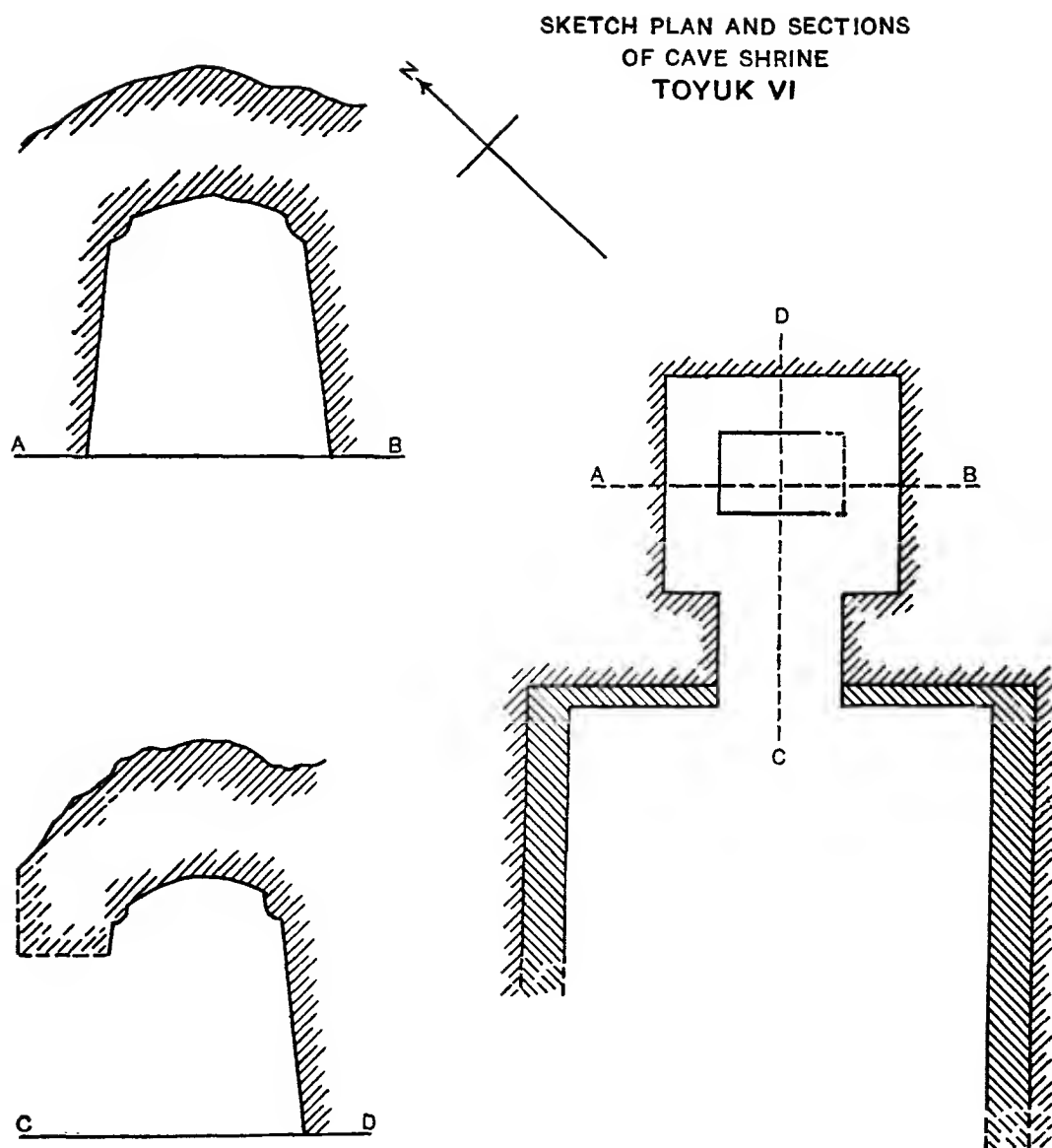
KEY PLAN
TOYUK DOME
TOY.IV.0272





DRAWING SHOWING REMAINS OF MURAL PAINTING IN THE VAULTED PASSAGE OF SHRINE (GHA. IV) AT GHAGHA SHAHR
RUINS ON KOH-I-KHWAJA, IN SISTAN. (SCALE ABOUT 1/10)

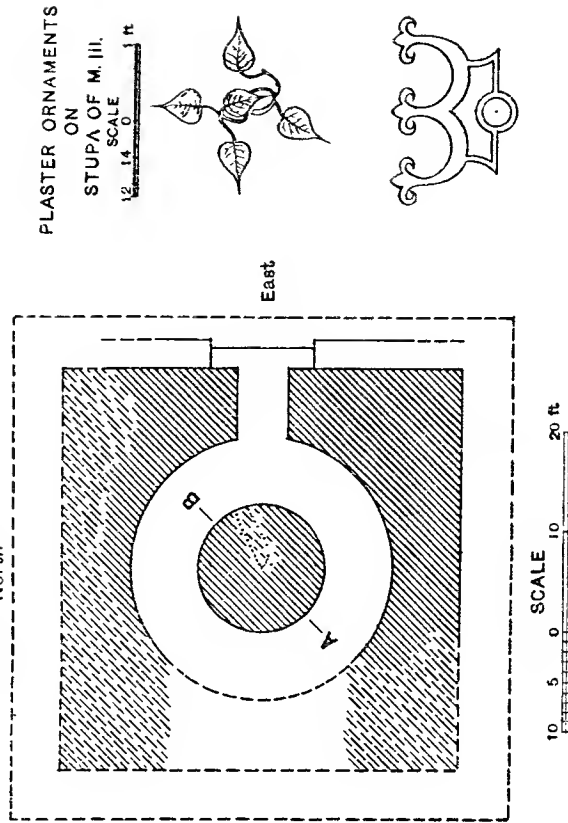
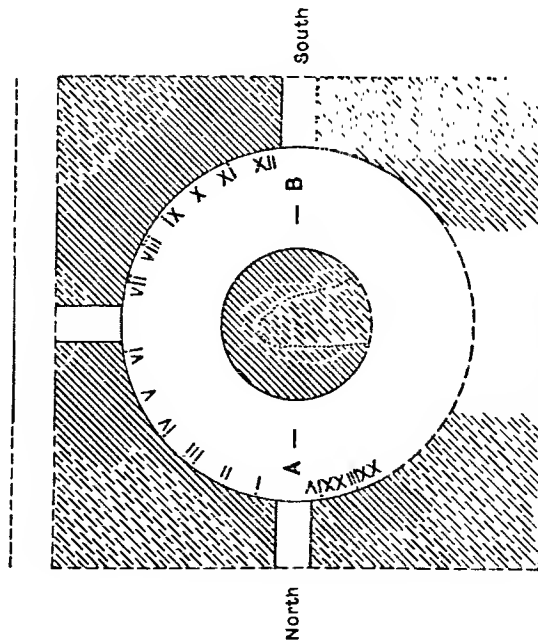
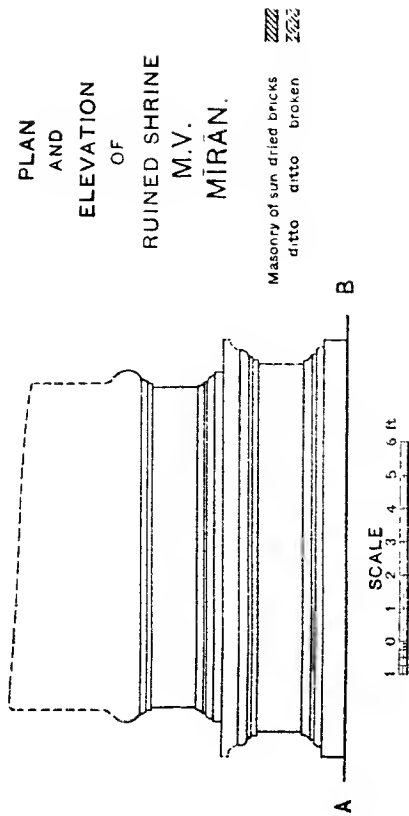
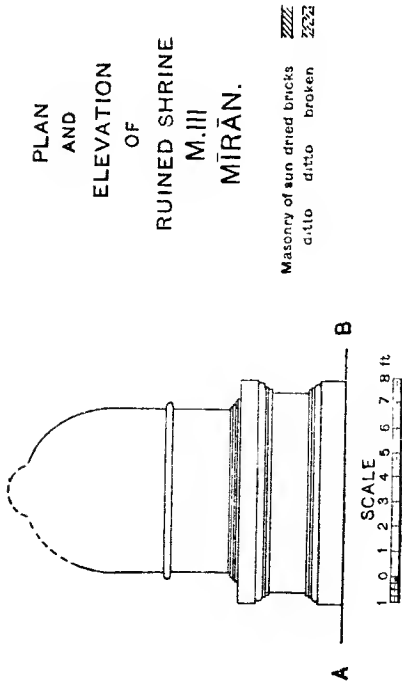
PLATE V.



SCALE



SKETCH PLAN AND SECTIONS OF CAVE SHRINE (TOY. VI) IN TOYUK RUINS IN THE TURFAN OASIS
OF CHINESE TURKESTAN



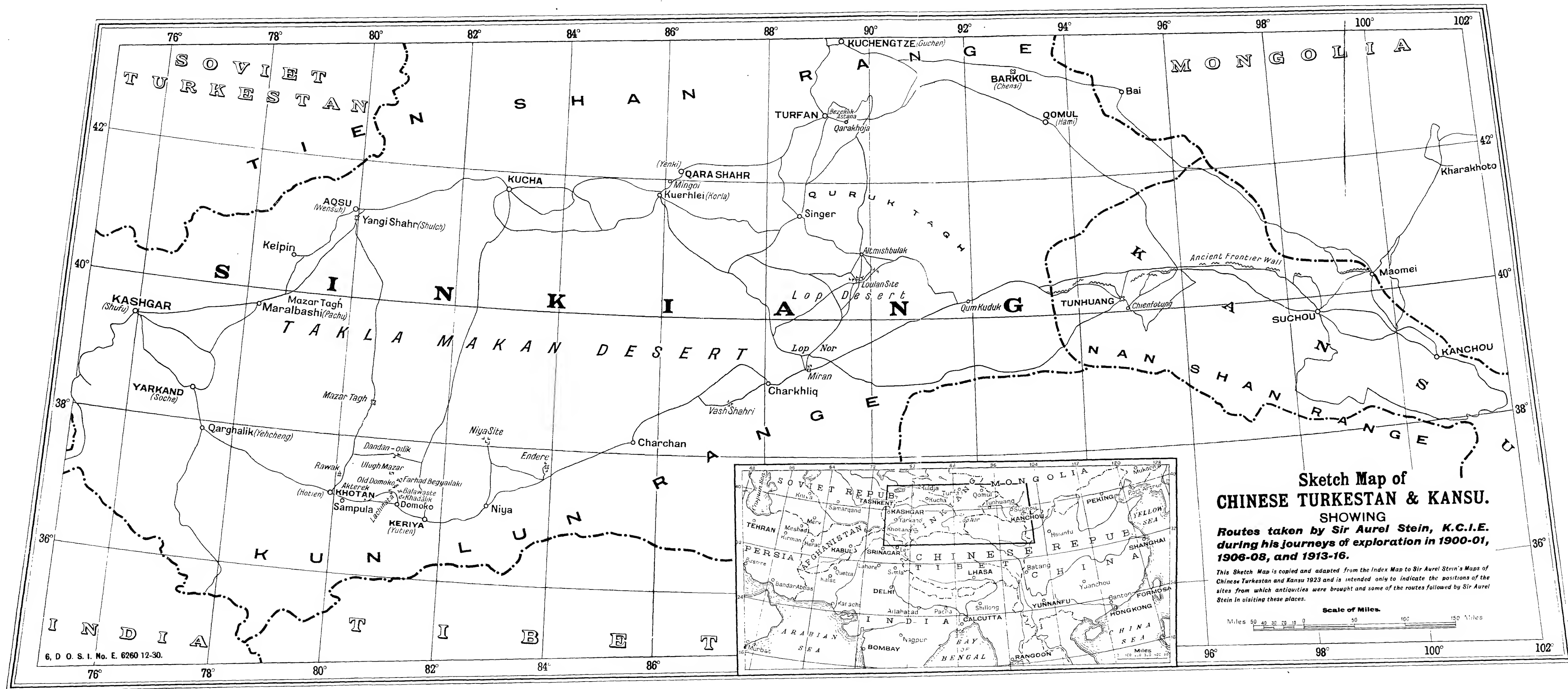
PLASTER ORNAMENTS

ON
STUPA OF M. III.

SCALE
1 2 14 0 ft



SKETCH PLAN AND ELEVATION OF RUINED SHRINES (M. III AND M. V) AT MĪRĀN, SOUTH OF LOP DESERT IN CHINESE TURKESTAN



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